

# INDUSTRIAL ILLUSION

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**records**

Okay well if you don't already know. We have moved... Our new editorial Address is 3420 N. Halsted, Chicago, IL 60657. Also our area code changed from 312 to 773. So be sure to update your records NOW!!!

We are already plugging away at Issue #15. We have a big new office now and we are trying to get organized. We desperately need volunteers in the Chicagoland area to help out with regular magazine type duties, such as copyediting, filing, typing, organizing etc. We could use all the help we can get. You see most of our staff is across the country in other states like Washington, California, Pennsylvania, etc. We all keep in touch via E-mail, it's just our home base, where the magazine gets put together we are very short staffed, thus the long delays you as a reader see. Every issue we do we get one step closer to a well-working piece of Machinery, but as machines they break down and must be fixed. So please be patient with us, and we will do our best to get this zine out quarterly. With 1997 upon us and Doomsday only 3 years away we got to get a few more issues in before I put on my Mad Max gear and mount an RPG to my Blazer.

Keep Using Electricity (while we still have it)

Paul V, Editor

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Credit goes out to The IIS Boys for the grafix in the Sten article in Issue #13.  
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## WARNING! WARNING! WARNING!

We have in good faith serviced Silent Records AKA Furnace Records with magazines for many years now, they have always been dilinquent in paying, now after having sold these magazines and had them in their sales flyers they are denying ever receiving these magazines and are refusing to pay the money they owe. If you deal with this distributor, take heed. Who knows how they might try to screw you.



## Dear IN:

This letter is in response to Greg Powell's letter, which appeared in issue #12. In his letter, Greg attempts to examine the 'industrial ideology,' expressing concerns for the nihilistic views of industrial artists, or, more generally, the industrial scene at large. Quite a hefty task. First, please permit me to defend my nihilistic beliefs by saying this: open your eyes and watch television news programming for one full day. In the face of such occurrences as rape, murder, child molestation, incest, and various military activities around the world, the horrific realities of AIDS, drug addiction and the rising homelessness and joblessness demographics, and all else which is far too much for me to mention here,

## STORES

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having a so-called negative (what I call realistic) view of the world is generally unacceptable or so unthinkable to so many people?

Christian beliefs are amazingly hypocritical and naive when the true state of the human race is considered. How can one blame the artists for the decay of society when they are simply people who have been produced by this society and who are attempting to mirror or hold a lens to this society. Secondly, how can one blame the 'Industrial ideal,' when, in fact, the ideals expressed by the scene at large (with several exceptions) have typically been critical of the basest aspects of human society by way of graphically depicting these aspects in order to stress the sheer horror and disdain which they feel as a result of being exposed to them.

Human beings as a whole have proven, if nothing else, that they are the world's greatest practitioners of blatant, unstoppable nihilism, so why is it that theoretical and philosophical nihilism in the hands of artists is so frowned upon? I can offer no answer to this question.

Personally, I would by no means state that the views of The Electric Hellfire Club epitomize my ideology, and take extreme exception to Mr. Powell's statement that this particular band, which I happen to not listen to at all, are the archetype to which I cling. Nothing could be further from the truth. I do not have an agenda to undermine society, although I can stand by and observe while humanity undermines itself with more furor each passing day. I would like every blind-minded Christian who faithfully believes that they are not responsible for everything from the death of their family pet to getting a flat on the I-95, that there is more to the world than faith in God. What about faith in oneself? I personally reject all organized religion (including Satanism) in lieu of my own personal beliefs in both myself and the world.

I can offer no opinion on the beliefs of The Electric Hellfire Club, but I assume that they are not practicing Satanists. Obliterating societal repression is not a goal sought after by a drug addict, and a real addict is merely the product of the society which allows the individual

need for addiction. Self-obliteration is more likely to be an unspoken goal of an addict, but let us not blur the boundaries between casual drug use and addiction. As for Satanism, reading the works of Anton LaVey is no worse than reading the works of John the Baptist. Both express undying faith in their beliefs in their writing. Perversions exist in every corner of society, and just because 'Industrial society' is fascinated with the sick, twisted and absurd society in which it was spawned does not make industrial enthusiasts or artists cultural demons.

Rather, it is my belief that someone like myself would be more apt to stand up against the infectious self destruction of which Greg writes than would an individual in the grasp of the infectious self-denial of Christian faith. How many devout Christians are alcoholics?

To quote an editorial from issue #3 of SNUFF-IT, the journal of the Church of Euthanasia, "Some people think pictures of dicks and pussies are obscene. They are misinformed. We are losing a species to extinction every sixty minutes. That is obscene." The individuals who complain about social decay from their armchairs, while reading their Bible in front of the television with a can of beer in their lap need only to take a look at themselves and realize that it is they who are the worms in the apple, who are trying with all their might to force their beliefs upon all who do not share them. The so-called 'industrial ideal' is about freedom of the mind and expression of freedom. Christianity, from my experience, is about repression of individual freedoms and subjection of culture. My opinions on this matter were strengthened when I traveled to Kenya earlier this summer and discovered a country filled with Christian Africans, a concept which astonished me. These are people with a culture which extends farther back than any other culture in the world, a place where civilized man is said to have originated, and yet, here they were praising Jesus in the midst of a slum which would not exist were it not for European imperialism. To me, that is far more evident of a nihilistic agenda than any song about suicide, drugs, or Satan.

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Lee(ch) M. Barlow  
NAVICON Technologies

Dear Industrialnation,

Hooray! I've always said I would rather be hated than ignored. Better to evoke some sort of emotional response than bland indifference.

Upon receiving issue #13, I was really bummed out to find my Cleveland scene report (along with everyone else's) was omitted. However, in your letters section, Erica Crawford slammed the scene report I wrote for issue #12 and I was totally stoked that she did so. Thank you, Erica.

Anyway, Erica, I do think you misinterpreted my attitude. Yes, admittedly, my scene report was rather snide, but to say it was "the most condescending and negative you have ever read?" Wow. Cool! That was never my intention, but thanks. (Better to be hated than ignored, remember?)

If you really feel it was so bad, all I can suggest is to take it all with the tongue-in-cheek/ grain-of-salt it was intended with. Lighten up. Enough negative shit happens in life without letting a scene report affect you so adversely. Getting "more

and more angry" each time you read an article I wrote is not the best way to spend your energy. If it pissed you off so much, let it go. Don't read it anymore. I wasn't addressing something important like homelessness or human rights. All I did was write a few paragraphs about some music.

You also said "how could anyone assume that every reader of IN has the exact same taste?" I never did make that assumption. But in the same paragraph where you accused me as such, you said "rock 'n' roll existed long before industrial, and even though some people are afraid to admit it, we listened to it."

Oh, really? We listened to it? Now who's making assumptions about the musical tastes of IN readers?

And don't label me as a "narrow minded cynic." Perhaps you found my article to be narrow-minded and cynical, but don't confuse an article I wrote with who I am as a person. There's a big difference between the two. We've never even met. So don't go passing judgments on me as though you know who I am just because you read my article.

Sincerely, thanks again, Erica. I give you my gratitude without one once of sarcasm. I honestly appreciate your letter. Nice to know my little report induced more than just bland indifference in someone.

Eric Muss-Barnes  
Cleveland, OH

Dear Industrial Nation,

I want to be fair and start out by saying I'm a loyal reader and I enjoy the mag. I'm writing you with regards to issue #12. The article or review on Good Courage was the most unfair piece of crap I've ever read. When I read it, I couldn't believe what a fucked up idiot Kirby is. Good Courage is the new Front 242 in Europe - they are huge in Europe! See, here in the States, you have to distort the voice, have guitars, and yell, not sing to be accept as pure "industrial." In Europe "electro" or industrial music is in many forms. Good Courage's new album "Old, Broken And Destroyed" is considered whinny rubbish (as the review states). That is so fucking unfair. It is probably one of my favourite CD's of all time, it's pure synth, metal beats, powerful vocals, and thoroughly produced. It is finally nice to hear what the vocalist is saying. It's finally nice to relate. You should be ashamed of yourself, Kirby.

Sincerely,  
Loudon Wainwright  
La Jolla, CA

Dear Industrial Nation,

Your mag is great - I have a suggestion: Why not do more coverage on Cleopatra Records? This is the new and leading label. An article on Good Courage or Psychopomps would be great.

Thought I'd drop a line. Thanks for a cool magazine.

Jeff Goodman

Dear all at Industrial Nation,

I just found a copy of the fifth anniversary issue. You've become one of my favorite underground magazines, and I hope that this opens up a new chapter in the coming years of your publication. My only criticisms are that you do something about the frequency of typos in your future issues. I bring it up mainly because you had misspelled my last name in my networking ad. I don't mean to be a pain in the ass, we're all only human, but I would like to see typos be weeded out in your rag as time goes on. Otherwise, keep up the good work, you've got a good thing going. I keep seeing responses to an article I missed - something about (ahem) Christian Industrial? Did I just see somebody put those words together? I'm not seeing things am I? That's like calling yourself Queer Black Jewish Nazis for Peace or something. That is the dumbest fucking thing I've ever heard. But, it's given me an idea. It sounds like a potential arena for debate. I suggest (don't laugh) a sequel to the article, seeing how it seems to push the buttons of a lot of your readers - including me. Perhaps it can be done in a way that the hypocrisy of the church (and maybe other dogmatic constructs as well) can be outed and exposed on their own, not out of provocation necessarily, but during the process of debate with these people. Why not? Consolidated did something similar on their Friendly Fascism album with the track "Dominion," why can't we? Unfortunately, I have not been able to have read the article in question because of my recent exposure to IN by accident via IN #12 when I found the last copy on a newsstand somewhere in the Boston area partially obscured by a bundle of copies of SPIN (insert nausum here) in a used record store. Which is another improvement you can make - improving your New England area distributions. Again, thanks for a well constructed zine, but just thought I'd offer some food for thought. Keep it up.

Matt Caswell  
Worcester, MA



## ROSE CHRONICLES

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This letter is in response to the ongoing debate in your past three issues over the existence of Christian industrial bands, the necessity of morality within industrial music, the political correctness of industrial notion, etc. First off I'll address the issue of morality. It is downright naive and absurd for you people to be discrediting the effectiveness and substantiality of Christian morality on the premise that it can be equated with fear of indulgence. This is a statement made oblivious to the socio-political ramifications of religion and particularly Christianity. Contrary to the popular belief of all of you "God is Dead," eviler than thou, cliched, Marilyn Mansonites, Christianity is not a system for placing blame, but rather a system for creating order. An individual who subscribes to Christianity is not submitting to God because of fear of indulgence; they are submitting to society because of the ineffectualness of indulgence. Personally I loathe Christianity even more than you do, in all likelihood, but this is no matter because I take issue not with your cause, but rather your pathetically cliched approach and blatantly incorrect presupposition (the previously mentioned "fear of indulgence" bullshit). My second issue is with the statement that gagalpop.aol.com.bla. or whatever the fuck made about Industrial Nation's position on political correctness. To say that this magazine isn't politically

correct is almost as big a fallacy as your last defunct argument. This magazine, although admittedly the coolest by far for everything about Industrial music, takes one of the most limp-dicked and timid positions on hard political issues that I have seen since YM. It is my belief that politics have no place in music (except with maybe KMFDM), but when politics are raised, they should be raised for some purpose. Industrial Nation raises politics with real action in mind, with their trademark shirt; pro choice, save the whales, anti-vivisection, anti-racism, anti-this, anti-that...WHO FUCKING CARES?!?! Wake up...no one gives a shit! Finally, it is fairly presumptuous for you weak fucking people to go searching for answers to morality issues which the world has puzzled over for centuries in the latest release from Electric Hellfire Club, Circle of Dust or whatever the fuck else you're getting your shit from. Wake up people. Get an opinion, get a life, and for (Insert whoever the fuck you worship this week)'s sake don't quote Pulp Fiction, the trademark teen beat movie, in your tirade; it just makes light your already weightless point. I hope this is the final nail in the coffin (no fucking pun intended) of philosophers and theologians with sequencers.

P.S. - Keep up the great work!

Sincerely,

virus0.01

Washington, D.C.

Hello,

A couple of days ago I had the opportunity to listen to Missed In Diary's "Dissolve" CD that 'KC' so shallowly reviewed in #13. I don't know what she was listening to based on her comparisons, but I think it's one of the best Gothic/Dark releases I've heard in years and I hate the idea of this CD being so easily dismissed with the reviewers cop-out "Nothing interesting here. You've heard it all before." I've been listening to Goth since the mid-80's and I found Missed In Diary to have a refreshing sound and some of the best lyrics I've heard in a long time.

I know that a lot of the new Goth bands are variations on the theme, but industrial bands are as well, and with samplers, distorted vocals, and drum machines, we've reached overkill but we still seem to find something interesting that captures attention in every new release. I've noticed that in past issues of Industrial Nation Goth bands are treated a bit poorly so I think you'd be doing your readers a great service by finding a reviewer that actually listens to and follows the activities of the new Goth underground – and treats the reviews with passion instead of inconvenience.

Pete Klein

Thanks for the recent outpouring of emotion from your cold, bitter little hearts. Now, what I'm looking for is more of it. So send me your poems (three at the most, and you can keep the ones about how your girlfriend dumped you and you forgot to take your anti-depressants that day and so you sat around listening to Joy Division's "Atmosphere" all day cause you were sad, so sad...) Just send me your best. NOTE THE NEW ADDRESS!! Send those poems to: Thought Psychosis, 3420 N. Halsted, Chicago, IL 60657. If you want your manuscript returned or you want comments, enclose a self-addressed stamped envelope. Contrary to popular belief, I don't have a stamp tree growing in my backyard. Oh, and this is your formal introduction to my brand-new and esteemed assistant, Shawn Fletcher. He will be helping me select the poetry. I think I'll make him lick the envelopes, too.

THOUGHT

PSYCHOSIS

### Flood

So familiar, oh—it's back again  
Can't believe it arrived so soon  
I'm forcing tears to flow  
Because I don't know what else to do  
Can't feel my hands, they're numb  
Wish it would travel to my chest  
Flood through my veins and lift this pain  
That settles on me like a concrete floor.  
So soon I feel the stains again  
Sleeping through, killing my insides  
Turning black, falling away.  
Don't even have memories to haunt me  
Just reminders that nothing remains  
—I have nothing, nothing  
Friendship lost is friendship lost  
Nothing built on an invisible ground  
And I can't believe it's here so soon.

Saw the crack, but walked on anyway  
Just like before, but lesson lost is lesson lost  
And now the music flows through my head  
Scraping my heart out by small threads  
Reminding me why bittersweet is bitter-sweet  
Thinking of unreturned letters  
Thinking of the place you filled  
The scar, ripped open, pouring out filth  
Running down my body, like a flood  
Feeling my throat constricting like I'm drowning  
Can't even enjoy my intoxication  
The loneliness already invading my soul  
Already falling back into my hole.  
No light to lift me out  
Can't see a way to find myself  
Would rather lie still and feel the weight  
Feel the soil and feel my flesh sinking...

And your face I'll hold in my memory  
'Til my eyes are numb with seeing it  
Again and again I'll cry blue tears  
And I will hear your voice and feel your lips  
And feel your fair skin until I feel sick  
I want to be sick, but I can't  
Not with your soul in my mind.

### Drinking Strong

Reading of Bukowski  
An alchy state of mind  
Past, present, future?  
Then death  
No grasp for wasted time  
1990, What happened yesterday  
Don't want to remember  
Last bitches evil ways  
No more drink  
Don't want to sink  
To depths of sobriety  
Inspirations driving me  
Through sharp red lights of love  
Inspirations of self-pity  
And my smart numb gloves  
Drive me through the whole night long  
Pleasures and the pain  
All thoughts of drinking strong

—Crayton D. Moody

### Sidewalks...

The sidewalks have seen everything...  
From the senseless acts of violence  
to the first kiss of a young couple...  
Soles upon souls have walked upon them...  
Some know where they're going—  
others let the sidewalk take them where it will...  
The citizens have spilled everything...  
They've let their eggs fry on the pavement—  
under the winking sun...  
The sidewalks have had the murderers,  
Liars,  
and blasphemers walk upon them...  
The sidewalk was there when you skinned your knee,  
letting your life soak into the cracks...  
The sidewalk was there the first time you heard "I love you"  
spoken from her soft, cold lips...  
But it was also there the first time you heard "It's over"  
with the rain pouring over your head...  
The sidewalk was beneath you when you fell upon it—  
quenching its thirst with your tears,  
because you couldn't save the women you love...  
and it was there when you watched love walk—  
into someone else's arms and life...  
The sidewalks are going to be here after your death...  
Never speaking—hardly shutting their eyes,  
Acting as a prop on this stage of life...  
Some people say God sees all...  
I think different...

—Shawn Fletcher

why are people so quiet  
in elevators  
the man in the 3 piece suit,  
"what's this low-life doing  
in the same elevator with me?"  
the lady with the fur coat  
and paint on her face,  
"what's this low-life doing  
in the same elevator with me?"  
the just-graduated-from-college-  
bought-my-first-suit-with-  
daddy's-credit-card-mother-fucker,  
"what's this low-life doing  
in the same elevator as me?"  
as for me  
the low-life  
I wonder if I can  
kill them all  
before we get to the  
fifth floor

—Eternal

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### A Change in the Weather

the moon's knife  
tears open  
clouds of this shadowed sky  
that gush forth their torrents  
of thick black drops  
covering us all.

we wait for announcements  
none come.  
we huddle in clumps for solace  
to reach each other's flesh  
and feel only muck.

whispering, we melt together  
and run off the city's streets  
in streams that drench the dry plains  
of what we never made.

### Color Blind

I went color blind for one full day.  
It wasn't like losing my voice  
or burning my tongue so I couldn't taste.  
It was a month of rain and a gray sky.  
It felt strange to know that I still had blue eyes.  
They seemed only gray orbs in my face  
though the black pupils did not change  
and my tears were still silver when I cried.

I wondered how I could lose such a thing  
Did it happen when I left the dinner table  
standing up too fast without thanking  
the host? Did it make its presence slowly noticeable,  
behind my eyes, the gray sizzling and spreading?  
Or had the sun instantly filled my eyes too full?

—Jennifer Barnes

—Lawrence Greenburg

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## post world handbook

Tribal  
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# Cobalt 60

By Sharon Maher

<http://www.worldnet.net/~zahner/cobalt60.html>

**Cobalt.** A silvery-white metallic substance, when this element is made into pigment, it produces a rare deep blue color. Like Cobalt, Jean-Luc De Meyer, had forged for years under the glittering technological goliath Front 242 only to cast it down, change directions, and resurface as one half of Europe's blue serge, Cobalt 60. Recently re-emerging as a contributor in Cyber-Tec Project, Crisis NTI, and Birmingham 6, there was no doubt that De Meyer would return to the electronic fold with a full time project. Now, with Cobalt 60, he has laid all skepticism to rest. Cobalt 60 really is, as De Meyer points out, *Winter music*. Stormy synth lines catapult down through frigid percussion and through the solar energy of De Meyer's vocals that can be, at times, glaring and delicate. Alternating from deeply sarcastic on "Poor Poor Pam," to hesitant optimism in "La Mort," De Meyer rises and falls through emotion as expressive as his partner, Dominique Lallement's well constructed breaks and choruses. To Jean-Luc De Meyer, Cobalt 60 is a rebirth. Laying to rest his past, De Meyer has gravitated towards a stylistic break from his previous work and a redefinition of music creation—inspiring him to construct, together with Lallement, Cobalt 60 through voluntary limitation, a system De Meyer feels is liberating. In late November, I had occasion to speak with him from his home in Brussels about the course of this new beginning and its place in electronic music.



IN: Are you intending Cobalt 60 to be your primary project from here on out?

Jean-Luc: Absolutely! You are right to ask because this is really my new band. I do almost all of the management, I organize tours myself. I am involved in the music also, contrary to Cyber-Tec Project where I just did the vocals.

IN: What has the response in Europe been like for Cobalt 60?

Jean-Luc: It's been very mixed. There are reviews telling that it's total bullshit and there are other ones saying that it's genius. We've made a tour in Germany and have played in front of 300-500 people. Lots were skeptical before the show and they were no longer skeptical after. So, it's very important for us to play live to convince people, as well, that there is something in this music. Also, it has

helped slow down the references to 242 because, of course, the first people to listen to this album are ex-242 fans and they always make comparisons. It's unavoidable. What I want to do with this album is not at all go in the 242 direction. I would rather go back and make a mix between electro/techno and the music of twenty years ago when there was still a dramatic tension in music—in bands

such as Suicide or Joy Division—the bands that really started the new wave at the end of the 70s.

IN: How does Cobalt 60 differ, for you, from past directions you have taken?

Jean-Luc: I have always liked fast music with quite high tempos. What we did with

242 was generally very slow and very bombastic. So, here, it is much more galloping and much more song oriented. Dominique's first quality as a musician is to make very nice working breaks and choruses. Also, we made the entire album with just one sampler.

IN: With just a sampler?

Jean-Luc: Yes. With an Akai F-2800, which isn't even the biggest one! That's also why I like to work with Dominique, because that is really coming back to the roots and really concentrating more on ideas than on technology. That's a contrast. I don't want to devalue the past, but 242, at the end, was a big dinosaur with so many instruments and so many mixing desks that technology had replaced the ideas. I am now much more excited. I have always been excited about people who could take the maximum out of one or two instruments, which is exactly what I am doing now. The kind of sounds that we use, in fact, leave total freedom to the voice, and I really like that. The voice does not have to force its way through the music, through a jungle of sounds, like in the past. So, it's a way of making music that has really made me discover freedom and excitement.

With 242, it was very difficult a lot of time, because we were so precise and meticulous. Here, when I hear a song, everything starts working very fast. Sometimes we did songs in two or three hours.

IN: How exactly does using one instrument force you to rely on ideas as opposed to technology?

Jean-Luc: I think it's a very European way of doing things. [For example,] I am very interested in writers who have done the same thing [in writing]. There was a very famous French writer who has written a novel of 250 pages without using the vowel "E." He did it so well that several critics didn't realize that he had done this. Of course, when you don't use an "E" in French, which is the most common letter, you cannot express several things directly, you have to use images or metaphors [to convey the same mean-

ing]. Sometimes it can make it quite difficult to read. But, he did it. During his whole career as a writer, he worked by limiting himself voluntarily. He just, I think, reached a greater dimension by doing that. This is the kind of thing we would like to show [as Cobalt 60].

IN: So, next release we'll be seeing a fresher, funkier version of Cobalt 60?

Jean-Luc: I don't know. Maybe Everything is possible because we have a very good record company that just trusts me sometimes even more than I trust me! So, they're really supportive. If, for the next album, we decide to go to Australia and record with the Aborigines, they will support that!

IN: Is that an idea? Jean-Luc: Maybe that would be a little too much, but the type of tribal rhythms—why not?

IN: Tribalism is also largely untapped by industrial music, in my opinion.

Jean-Luc: I remember at the end of the 70s and the beginning of the 80s, there were bands who started to make [Tribal inspired beats]. I think that it was just not a good time for that. Just after synthesizers began to invade the market, everybody jumped on the rhythm box, so it was sort of an aborted start. But, I think it would be interesting to rediscover that.

IN: You sing in French in one song on Elemental. To the best of my knowledge, you have sung exclusively in English in the past. Why this change?

Jean-Luc: Because I wanted to do it but 242 was not the place.

In French singing, the voice really is on the top of the music and it's three times louder than you would expect from any English sung song. So, that was something I was not confident about at all, because when you hear the voice that much you really have to be careful and think ten times as much about each word you use. I have written several things in French before, but I never dared sing that. You know, in English, I must confess, I sometimes use expressions that are not appropriate, but it's not my mother language. I have been told several times, "I don't understand what you say but I don't care, it sounds okay." But to sing in French I really have to be, I would say, one hundred times more careful. But I felt, on that song, because the sound is more open than on any other [track on the album], it was possible to put the



IN: It seems to me that Cobalt 60 is quite percussion driven.

Jean-Luc: I thought it was a little reverse. I think that, in the production, the drums have not been pushed forward too much. But, Dominique is a big fan of everything that's German, and German music is always sort of squared, with very squared rhythms. For the next album, I would like to involve another musician for the rhythms, to put in it a little more groove. Not all the time, but sometimes I think it could be interesting.

IN: That's something I haven't seen tapped so much in European electronic music.

Jean-Luc: See, the problem is that all the people doing this kind of music in Europe really have no sense of what a real groove is. So, they are just typing their rhythm in very squared. I would like to somehow try a level higher.

voice there, not at a too high level, and sound great, and I think it does. IN: Why did you chose to name a song "Born Again"?

Jean-Luc: For me, there are tons of second degree titles of songs on this album. Like the first one is called "Bye Bye," and clearly we put it first because it says bye bye to everything I have done before. It's a new start. "Born Again" has the same meaning. It's, in fact, a song about someone who is coming to life again from heaven. That's where I was two years before, I was in a cool place in the country. Then I couldn't stop myself from starting something new again. I know it is not going to be easy. So, its really about all the problems that you are going to encounter when you go back to the material world.

IN: What plans have your for Cobalt 60 in America?

Jean-Luc: What we would like to do is tour because I think this is type of music that really needs to be played loud and live—or semi live, because we use a DAT. We are going to tour in February or March. This is a very good time to tour because this music is very good to be heard during the Winter! Basically, that's the first step we are going to take in the States. After that we are going to probably make two more albums, at least.

IN: What is something most fans don't know about you?

Jean-Luc: I've never smoked, I've never done drugs, and I don't have any tattoos. I am total stranger among all my fellows! I don't have any piercings and I go to bed at ten every night when I'm not on tour. I have a very simple and healthy life.

**Tentatively, Cobalt 60 will be touring the United States in early 1997. Their first release, Elemental, is available in the States through Edel America. All other information, including lyrics and t-shirts, is available through Transmission, PO Box 1613, 1000 Brussels, Belgium.**

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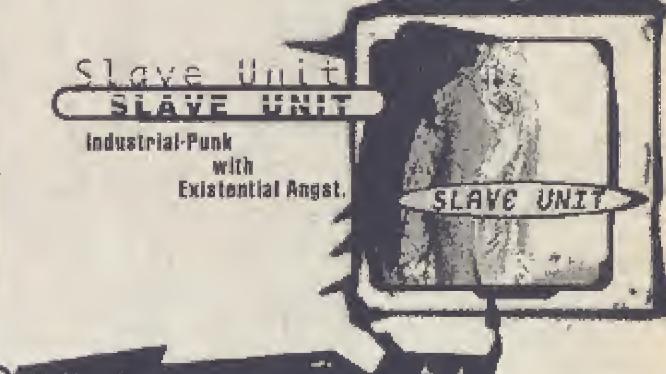


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If you ever wondered where writing, music, and art converged, you found it. Welcome to Cymai, where art in various mediums loose their boundaries. Cymai's Transformation is a book/CD which travels the edges of Cymai's psyche, through short prose, visual art, a dream journal, and music.

**IN:** Give me a brief history of your work.

**CY:** I scraped waveforms from my womb which landed on the broken keyboard I was playing while my father's soldering iron burned. I grew up with beeps as friends. My dolls were circuit boards. My parents tortured me until I turned into 'Charred Blossoms', my first record in 1985. Overdosing on guitar in bands like Trial on RoughTrade Records, from there to Negativeland's Helter Stupid experimental era. Buried in a Rhythm & Noise grave, I kept Cymai alive as an 'Objekt' of Laddfrith compilations, taping my sonic life, painting in Hong Kong, and rediscovering the scriptures of my dreams, producing the CD book 'Transfiguration' in 1996 for Titanium.

**IN:** How would you describe your music?

**CY:** Beethoven on an operating table shivering with a parasite in his ear, electro-minimal where the anger stabilizes the most, drilling, hammering, transcendental, a soundtrack of sleep which never sounded so noisy. My father built drum machines and processors, and bought and repaired instruments from second hand stores and left them all over the living room, cluttered with broken synthesizers, amps, saxophones, flutes, clarinets, a piano and a good four-track reel to reel, twisted into samples of rhythm guitars, tapes, keyboards, customized programming, and vocals.

**IN:** What song have you done that best personifies your work and why?

**CY:** I like the track 'Transfiguration.' It's like looking over the mountains, and there's a desperation within the chords. Makes me feel I've transcended.

**IN:** What do you think dreams are?

**CY:** It's kind of a blind spot you can only see when you're not trying to look. It's an accepted mystery morphing of the human brain where everyone in every culture experiences, yet it is a function which occurs in the most deep-

# CYRHA

By: Sharon Maher



[www.cymai.com](http://www.cymai.com)

E-mail address - titanium cymai.com  
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that feeling. I've also heard in a dream, someone prompting me to remember itself, not to forget, as if I were going to make logic out of them. Transfiguration succeeds at keeping the remembering pure, with its darker, prolific stories. And in some musical dreams, I'd hear the instrument in repetition

like a loop of an identified emotion, detailed and non-linear in a scene. These experiences found themselves coming to life in the music of 'Transfiguration.' In the early eighties, when I had developed a skill of recording dreams, they were so intense they would effect my thoughts in daily reality. Today these dreams have created landscapes that are hidden in the blind spot of its virtual painter, never fully seeing the complete view.

**IN:** What do you think is the relation between visual art, writing and music in your work? Do you see these art forms as separate, or aspects of the same thing? How

does this combination set you apart from other artists?

**CY:** In my CD book, I cross mediums like midi channels where your soul controls the timbre. It's a musical, a non-linear field where all senses dominate. It's difficult to remove one from the other or something will be missing. They've all been influenced by the dreams. Things that happen in daily life which create the dreams are dreams creating daily life. The boundaries overlap just like the the visuals, writing, and music overlap. All are dense and have many layers in mood and compliment each other. When I hear sound I start to tap into a vision, being visually oriented, the images lend themselves to describe what I'm living. My collection of about fifty diaries and short stories, I wrote since childhood, contribute to the scream of the subconscious lyrics as well as the chapters.

This combination is unique because of the multiplicity of mediums I work in and incorporating them in a larger extent, providing more than just an audio part.

**IN:** What is Cymai - what does it stand for if anything?

**CY:** (It's pronounced Seer-in-eye) I invented it to understand the darker side of my thoughts -which is pretty endless. It's a part of my original name, Carolyn Fok, the bright aspect. Cyrahi, the dark, is about everything I couldn't explain, how it is difficult to pin the reason why we have two sides of our consciousness, the twin.

**IN:** In what ways did/are you undergoing a Transfiguration?

**CY:** After my near death experience, Transfiguration became my life process where you live and die between states of creating. A change in personal and social life. I have this belief that everyone and every situation has a certain significance. Life is like this. Within the past three years, when I needed a collaborator for part of the CD book, I would encounter them as if by accident. I met the cover artist, George Chang who works at Dreamworks, Eric Holland who gave all the time I needed in the studio, John Myers who plays in the Glenn Branca ensemble, happened to be a layout artist for Glamour magazine, Tim Niemi who I met through Trent Reznor and chilled out at the Tate house the time he was mixing Downward Spiral at the Record Plant, Elliott Sharp in New York who provided his guitar samples, and Nile Rodgers who was insightful. After a certain point it's not about the beauty, it's the beast figuring out the trans.

**IN:** What would you like to bring to electronic music that you feel it is lacking?

**CY:** Culture of recognition for women, identity beyond the industry's cliche, beyond the computer software, organic processes, dissatisfaction. After many years evolving from the rock guitar to electronic music, I have rarely met women who were into doing what I do, therefore isolating a woman's sensibility. I would invent the electronic estrogen necessary through the intensity of internal labor, and disorient the externalized war. "Transfiguration" is exactly the way it transforms this creation to me.

**IN:** What people/things influence you?

**CY:** I was about 18 and had a friend who was about 40 who taught me theories about quantum physics, and how the fixed equations became theory. I kept dream journals describing physics where reality transforms into the unfixed. I had premonitions about relationships and felt empathetic with strangers. I felt people's core and hated it because then I'd dream about it. I've read about people who had been raped or was the victim of incest, and how they were mysteriously manifesting it through dreams.

**IN:** What's the ideal Cymai fan?

**CY:** Anybody who has ever felt like they've left something of importance back in their sleep.

**IN:** What are your future plans? Where do you intend to take your work?

**CY:** I'm working through a CD-Rom idea where the characters from all the dreams interact to continue its autopsy on Cymai.

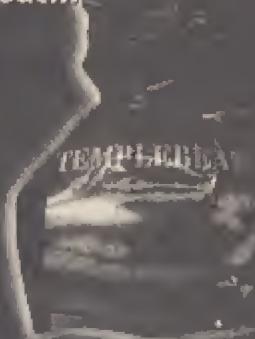
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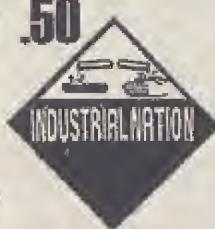
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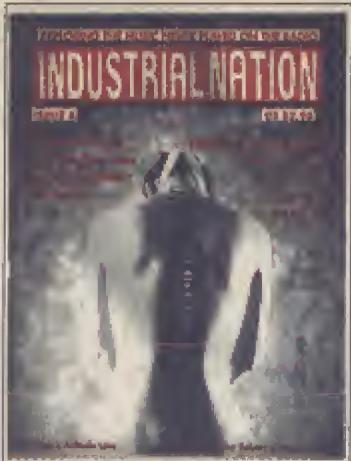
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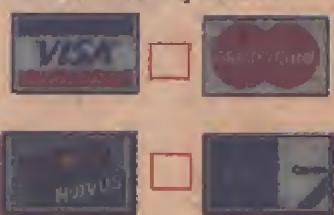
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# Scar Tissue

by Aaron Johnston

"Hey, wow, this band is doing something new, something different, something totally original!" This is one of many great plagues that underground music writers suffer from in describing half the music they write about. Unless they've got an educated editor nailing their upper lip to a desk, realistically, it's something most writers only grow beyond after serving several years in the field. From a record buyer's perspective, few things suck worse than shelling-out mass green-backs on the faith of a printed cop-out such as this, only to discover yet another contrived mound of shite.

So, when the assignment of covering Oakland, CA, industrial dance troop Scar Tissue arrived in my e-mail inbox, a certain weight of frustration came with the package due to the group's history. For years, finding Scar Tissue tracks via rare compilations had become a vigorous hunt for many of the underground industrial dance fiends I regularly maintained contact with. The band wasn't singled out for their collector's value or any sort of minor "cult" standing - it was simply due to the fact that no-one seemed to know what to expect next, which rendered cop-out phrases like "ground-breaking" unavoidable. Some cuts hit hard in the European electro vein, while others spun-out like some instrumental ambient track that just couldn't leave the industrial beat behind. All-in-all, each song left a severe hunger for more. Now that 21st. Circuitry Records has found the wisdom to release a full-length Scar Tissue release, the massive "Separator" LP, the electro slum lore of this unique duo fronted by song-writer Steve Watkins and multi-instrumentalist Phil Caldwell can finally be unfolded with purpose.

IN: What has the average fan's reaction to Scar Tissue been like?  
STEVE: It wasn't until right before we got signed that I actually met people who had heard of Scar Tissue outside of those that I had physically given tapes to. From a record buyer's perspective, the people who pay attention to Scar Tissue often like everything or nothing at all. It's always one of these two extremes and nothing else. I wish I could fix this so that some people who really like five or six

tracks would be willing to buy the CD, but I don't know how the formula works to be honest. My only explanation for this is that the only reason Scar Tissue even exists is because I couldn't find anyone else who was making the music I wanted to hear. So, literally, I just said, "Fuck, I'm going to have to make it myself because I can't find it in any record store." Scar Tissue is what I listen to in the car and it's what goes around in my head the most. This isn't for ego-centric reasons, I mean I'll be driving along and hear one of the songs and just say to myself, "Wow, this is really great stuff," and almost totally forget that I wrote it to begin with.

IN: Aside from having a great demo, what other factors went into getting Scar Tissue signed?

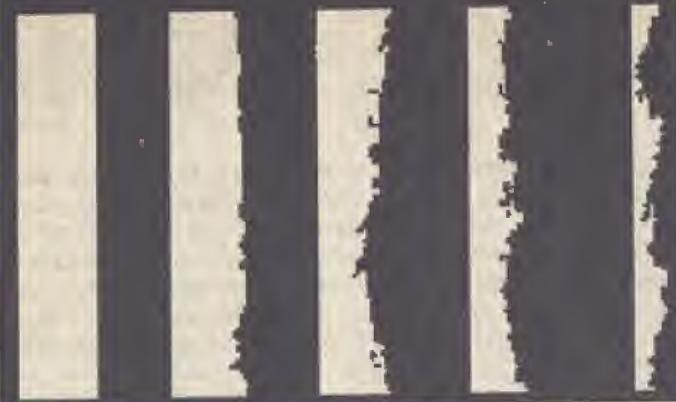


STEVE: Well, realistically, I think Peter Stone (Xorcist) had a lot to do with it simply by pressuring Don (21st Circuitry head Don Blanchard) for all these years (laughs)! I guess he's really been laying into him about us! No, honestly, I'm really happy with how things have turned-out. 1996 has really been our year and Don works his ass off for us day and night, so I doubt things could have worked out any better than they have.

IN: Did you pursue a deal in the more open-minded European markets much?

STEVE: Actually, I think more options have opened-up in Europe since we've gotten signed as opposed to before. Stefan at Off Beat showed some interest in us, but I don't think he liked enough of our

# SCAR TISSUE



material to commit to the responsibilities of releasing it himself. But, now that 21st. Circuitry has taken that step already, the burden of actually releasing the CD is gone. Now all he would have to do is license and sell it. So, who knows? In regards to touring in Germany, I e-mailed a DJ who had been playing our stuff off tapes over there, and basically asked him for a list of clubs and places that we should play. He e-mailed me back and said, "Unless you are a well known band here, no one is going to come see you play." This was kind of disappointing because I had this image of Europe as being a more open-minded area where as long as you advertised and promoted the show, people would come. I think they're probably worse than we are simply because they have more bands to choose from. In America, if you advertise a show where five punk bands are going to play, it's not something that sticks out because we have SO many punk bands here. Well, I guess they have just as many industrial bands over there. So, actually, it's probably easier to get shows here in America for this reason.

IN: You were featured on Simbiotic Record's "Gargula Mechanica" compilation a few years back. I've heard from Gary Dassing of Mentallo & The Fixer as well as Don Gordon from Numb that the

single year's time. To add to this, you're really not making the music exclusively for yourself anymore. Now you have the label and all of the new fans you've acquired who have come to expect this great stuff from you. This has turned the art of music making into more of a job for me, but I feel that this is a good thing because it gives me a perspective I've never really had before. While Scar Tissue will always be very personal and uncontrolled, I think these new pressures will only enhance my work ethic and drive to make things sound even better.

(This portion of the interview was conducted outside a club where Dive was performing during Dirk Iven's recent West Coast tour with Neither/Neither World.)

<http://www.ccnet.com/~secant>

IN: I hear a lot of European influences in your music. Seeing how we're about to see Dive, I must admit to hearing a lot of Dirk Ivens in it as well. Is this mere coincidence?

STEVE: Dive is a relatively recent find for me, and while I do really like Dive, I haven't been listening to them long enough to realistically influence a batch of songs that were written two years ago. Aside from this, I don't like to emulate anyone else I hear in general. I guess this philosophy goes double for all of these other European bands I've never even heard before (laughs)! I don't really pride myself on being someone who keeps up with all of these other bands to be honest. From what I've heard to this point, I think there's a lot of stuff on the CD that should appeal to fans of the more "American" sounding stuff as well. The 16 Volt remix at the end of the CD has a lot of great guitar parts that should go over well with the guitar fans, but to tell you the truth, things like this really don't concern me much.

IN: How seriously do you take the art of electronic music?

STEVE: I actually enjoy making fun of the music creation process. I mean, if people actually think that bands go into the studio and record everything live, they're being misled. I would love to go on stage, have my guitarist go "chunk, chunka, chunka," sample it on



guy who puts Simbiotic's compilations together didn't even bother to inform them they were going to be put on one. Same story with you?

STEVE: Yes. Well, I wasn't really mad that he put us on the compilation, I just wish he would have informed me so that I could have sent him a DAT or something with better sound quality than the tape I sent in. I didn't find this out until recently, but I guess he contacted Chase for his opinion on whether or not we would be interested in being on the compilation. Because we weren't signed at the time, I assume Chase said that more-than-likely we probably would be interested. So, rather than taking it up with us, I guess that was all the reason he needed. Even though I've met a handful of people who enjoyed the song, I don't like to tell people I'm on that CD simply because of the sound quality.

IN: Will the pressures of being on a label have any effect on future releases?

STEVE: Well, my theory on what is called the "sophomore jinx" is simple. Before you're signed, you have all these years to write material, perfect it, remix it, add new parts and grow into a band. So, you've essentially had five years to put together this demo which is more like a collective of your best material from the period, so, of course it's good enough to get you signed. So, now you're in a situation where you're expected to produce a second CD in a

stage, loop it, and just say, "Hey, there's your song!" I think it would give people a much better perspective on how this form of music is generally created.

IN: How has the media reacted to Scar Tissue to this point?

STEVE: As opposed to the feedback I've received from normal fans, the total response I've gotten from reviewers and labels is constantly mixed. It's always, "Oh, well, I really, really like some of the stuff you do, but this other stuff is too \_\_\_\_\_." It's either too ambient, too harsh, too distorted or too this or that. The CD has styles all over the place, and while this is good in my book, it's become sort of a problem. The people who like Slave Unit like these other songs, and, well, it's just hard to find people who like everything. I can't explain why or how the tracks become so varied, essentially, I just have these songs that come out of my head that I feel are really great songs and because it's such a natural thing, I have no control over the sound of style they take. I don't even like to consciously take sides, I mean, if I hear a great metal sounding guitar riff that fits perfectly with this drum track, I'll use it.

(A Random Voice: Hey, Dive is about to go on!)

STEVE: We can't afford to miss this.

IN: No shit, click.

# WTF INDUSTRY

By Aaron Johnston

Here is a brief guide to getting your music connected with the music writers and college radio DJs that make the underground promotional world go round. I decided to leave out contact addresses and phone numbers for three reasons: 1. There isn't enough room. 2. I don't have the time to decide who to include/exclude, and 3. Promoting your band through these mediums is hard work, it's best that you get used to it now. Sorry if this sounds a bit vague, it isn't meant to push you through the gates. Just think of it as a map, once you're through.

## COLLEGE RADIO

This is the best way to get a buzz via bandwidth. Unlike clubs that center around popular bands and "jukebox" DJs, college radio is the perfect environment for people to willingly hear new sounds. Almost every college radio station has an industrial DJ, although half of them are merely students who think NIN are "real cool." Despite what you may think, these kids will probably play anything with a drum machine in it. Beware though, when they move into their ska phase six months later, you'll either have to acquire a horn section or scratch them off your list. The remainder of the DJs are dedicated rivethreads with definite preferences, so screen these goons thoroughly.

## ZINES

Zines are generally low-budget rags that center around underground sounds. The writers themselves often influence a lot of the content at this level of the press world. Well, they don't pull all of the strings, but they do have enough say to squeeze a review or a small interview into print. If getting into a smaller publication is your desire, contacting the writers and sending them material will probably get you a long way. It's also a good idea to send

material to the publisher so that who sends out a full album's worth of material with the key tracks of interest buried in the middle of side two is a moron. DJs and writers don't have that much time to put into it, especially when they're not getting paid.

## MAGAZINES

A magazine is usually something you can find at a local book store or record chain. It often has a full-color glossy cover and professional graphic design and editorial work. In the case of larger magazines, Alternative Press being an example, the writer's influence on content is considerably slimmer. If a writer has your music, she/he can pitch you to the magazine editor, but in most cases, the editor will also need to like your music for the deal to go through. These magazines usually restrict themselves to the world of signed bands or those bands who have a self-released title with distribution, so readers can actually find it. The most coverage you're likely to see as an unsigned group would be a 100-word blurb in the underground reviews page. Even this small morsel requires a very good demo tape. Having a publicist will help break through this barrier, but is not a requirement. Expecting an editor to call you back about something is also a pipe dream, so don't always take flake n' bake negligence as a sign of disinterest.

## THE CREW

College radio and underground music writing are not financially satisfying professions. In most cases, the only form of compensation that DJs/writers of this level receive for their time are excess promo CDs and free passes to shows. So please make it easy on the poor soul and never send demo cassettes with more than four songs! Anyone

## DIRECT CONTACT

Radio stations receive around 100 new releases a week. If you're a lesser known band, sending in a tape to no particular DJs attention will get you nowhere! So how do you get particular DJ names? First, try contacting a label owner and frisk them for a copy of their "A" list. This list is comprised of reputable DJs and writers who have performed services for said label in the past. Some label heads will resent the possibility of competition in regards to their over-worked writers, so expect a rocky road. I receive material for press and radio from bands I've never heard of before, so it is possible. Warning! Unless you know them, never consult a publicist for their lists. A publicist's standing with writers and DJs is the basis of their living, so whoring out the names and addresses of these individuals isn't likely to be appreciated on the receiving end.

## VOLUME

Peter Stone (aka Xorcist, the CD-ROM soundtrack Guru, HBO Sex



Bytes stallion) once explained a pretty rudimentary philosophy in regards to getting your work heard: metaphorically whore yourself out! In layman's terms: send shit to everyone! Bands who send off a single tape and then wait around for five weeks to hear from the addressed source might as well just give up because they'll be as old as Dessau by the time anyone shows interest. Consult the list of DJs and writers that you got from a label owner or industry pal, and hit everyone on the list, EVERYONE!

#### ATTITUDE

The funniest thing one encounters in the depths of college radio is the occasional, unsigned, unknown, and generally unestablished young group who live under the delusion that their shit smells like rose petals. One bit of advice, don't fling your nose in the air when approaching college radio or small press. If you do, you're defeating the purpose. This goes double for you spooky little Eddie Munster goth cross-over bands! It's just as easy to shred someone in the media as it is to support them.

#### LESSONS:

1. A writer/DJ is not a wrench, so don't treat them like a tool.
2. Don't make the discovery of your music into hard work.
3. Don't nag a DJ/writer to death, it's a big turn-off, kids.
4. Don't treat a DJ/writer like they "owe" you something just because you sent them an unsolicited tape or CD. This guilt-trip tactic is usually followed by a simple request not to receive any more "responsibilities" from you. A certain sphincter-run label is guilty of this crime, the only hint is, you ain't seen 'em in here ever! Swill felching mules such as these need to be stuck head-first down a narrow well so they can choke on their own piss as it trickles down around them. Get the point?
5. Research the sources you are sending music to. If you're a coldwave band with nine guitarists, sending a tape to a techno DJ who dabbles in Leaetherstrip won't get you very far.
6. If you are a yuppie who decided to start an industrial band after your supervisor's kid let you hear NIN at the company picnic, get up to date with the underground scene.
7. Spend less time re-re-re-re-sampling that drum loop that appears for 5 seconds at the end of song four on side A and get serious about promoting your music.
8. If you are a smaller label and can afford it, hire a publicist. Michelle Andersen Promotion/Publicity out of San Francisco seems to have the corner on the industrial scene. Her credits include work for 21st Circuitry, Fifth Column, Neurotic and Decibel. Phone her @ 415-292-3677, FAX @ 415-292-4459 E-Mail: michelyn@hooked.net.
9. If a DJ/writer has thrown props to you in the past, check with them before you pass their name on to every other band you know with stories like, "Oh man, they got us in this magazine, call them, I bet they can get you in too."
10. Get on the net and say good-bye to 411! All you need to do is point your news reader to rec.music.industrial and you'll know more than half the writers do in half the time.
11. Keep current with your mailing list. These occupations have a higher turn-over rate than McDonald's because the pay is even worse.
12. If you do a regular flyer mailing for gigs, add these DJs and writers to your list. While pestering people sucks, sending them a card they can look at when and where they want to is far less suffocating. The point isn't to see if they'll fly halfway across the country to see you, it's simply to keep your presence in vogue.

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# ZINEREVIEW

✓ - Means also available from Moon Mystique Distribution, see page 81

in parts of GA. This issue contains a interview with our fave boys from Kenosha, the Electric Hellfire Club. Other misc ramblings and articles spew the pages as well as some rather cheesy model photos which I didn't quite understand. (✓ \$1, Anthony Clark, 3007-B Rae's Wood Dr., Augusta, GA 03909)



**Baby Sue Review Issue #23** Not to be confused with The Regular Baby Sue. This is Full Size all newsprint Music edition of Baby Sue. It contains Baby Sues usual sarcastic touch plus a contest to find the fake music reviews in the issue. I don't know but I think I found the 1st one: Michael Jackson - I am not a Black Homosexual. Lots of reviews here with a fun touch well worth the money. Be sure to mention you want the music review magazine as they also publish the other regular Baby Sue Magazine. (\$2.00, P.O. Box 8989, Atlanta, GA 30306)

**Black Moon Issue #7** 68pgs, Full size glossy cover. This issue contains interviews with Poppy Z. Brite, Type O Negative, Skold, Testify, Spahn Ranch, The Wake, My Dying Bride, plus lots of reviews both music and print. They also do a review of Convergence 2 and From Across this Grey Land. (✓ \$4.50 US, \$6 Foreign, Black Moon, 3587 Highway 9, #174, Freehold, NJ 07728, blackb@styx.ios.com)



**Blood Lust Crypt** 5 Augusta Georgia's First in Goth/Industrial/Ambient News. 12pgs, half sized, xerox newsletter distributed Free



**Culture Shock Issue #2**, 40pgs, 1/2 size, Glossy Cover with nice paper stock. Nice Layout. Contains interview with THD, Numb, Remy, Testify, Evil's Toy, Wumpscut, the fair sex, Vuz Records, Agast View, Crocodile Shop, & Putrefy Factor 7. Also Containing print reviews, music reviews, a rather informative global Assault column. (✓ \$3.50 US, Genocide Project, 218 Prospect Ave, #2A, Hackensack, NJ 07601, opgenocide@aol.com)



**CyberLounge Fall 1996** 20pgs Full Size Newsprint, Covering 29 died, Battery, Clock DVA, Death & Horror, Inc., Hate Dept, Informatik, martyr Colony, Pain Station, Swamp Terrorists & a bunch of music reviews (No price listed, URL listed does not work either, CyberSell Industries, c/o Rik Millhouse, 34-43 Crescent Street, #3-S, Long Island, NY 11106)

**Dissonance V2.2** This issue features interviews with Crocodile Shop, Zia, Ipacac Loop, Institute of Technology, & Laibach. Good content and good layout make this

40 page full size zine a pleasure to read, full of info, Publication reviews, music reviews, and a little nit and grit in between. (✓ \$2 US ppd, \$3 elsewhere ppd, P.O. Box 1431, Burlington, VT 05402-1431, hummeman@together.net, http://www.uvm.edu/~wnu/diss.html)

**Expired #1** Half sized, 14 page xerox zine about those who have an interest in Vampires and subjects of a dark nature. Contains artwork, poems, and other vampire related topics. A Tad on the cheesy side. (Chris Mitchell, 5180 N. Tamarack Dr., Barrington, IL 60010)



**Flexible Head Issue #10** Out of Australia, this Full Size Glossy cover magazine is Free in parts of Australia. Nice layout and Interviews with KMFDM, Ministry, Front Line Assembly, Volition Records, Big Day Out, Cinema Prauge, Death, Severed Heads, & Bucket. 5 pages of reviews as well. (GPO, Box G438, Perth, WA 6001 Australia)



**Neuro Style November '96** Full Size, Full Color, All Glossy and comes with A CD compilation. This issue has interviews with In The Nursery, Laetherstrip, Haujobb, Siewolf, Steril, Foetus, De/Vision, Coptic Rain, Type O Negative, Faith & The Muse, Controlled Bleeding, Silke Bischoff

& much more. This all in German magazine is up in par with Sideline and Vertigo. Its professional layout and design as well as being packed full of great pictures gives me a reason to want to brush up on my Deutch. (24,90 DM, Euro Media GMBH/Neurostyle, Luciagasse 7, 45894 Gelsenkirchen-Buer, Germany)



**New Industrial Sounds Issue #4** 36pgs, Full Size, Glossy cover. Nice Layout. Covering Ambient : Electronic : Ethereal : Experimental : Innovative Music. With music reviews, new releases info, and packed full of tid bits of substance. This issue feature Interviews with Terminal Sect, Spahn Ranch, Sister Machine Gun, Sielwolf, Fear Factory, Download, Acumen, & Abstinence. (✓ \$4 US, NIS, P.O. Box 34038, Omaha, NE 68134-0038)



**Noising Therapy Issue #13** All in French! Full Size, All Glossy Industrial Zine contains nicely laid out interviews with The Young Gods, Front Line Assembly, Treponem Pal, Die Krupps, Cubante, Spina, & Peace Love & Pitbulls. Looks kool, wish I could read French. (\$5, Leray Jean-Pierre, "Le P'lede Chien", 35380 Maxent, France)



**Outburn Issue #1** 23pgs. Full Size, All Glossy, Heavy duty layout. With Interviews of Sunshine Blind, Front Line Assembly, Here we Burn, & Faith & Disease. Very well put together magazine who's designers have their shit together. (✉ \$3.50 US plus \$1.50 for postage & handling, Outburn, P.O. Box 66119, Los Angeles, CA 90066-0119, outburn@cognet.net)



**Raven Tear #2** This 11 page, Full Size, stapled xerox zine, Features articles on black tape for a blue girl, Bauhaus, Where I wake Warm, Falling Janus, U2, Switchblade Symphony. Also including "The Return of A.S., Poetic Excursions, & Reviews. (\$2 ppd, Kevin Potts, 25 Route 31 South - Suite C-1009, Pennington, NJ 08534)0



**Side-Line Issue #19** 64 pgs, Full Size, Full Color, All Glossy. Great Professional all Industrial magazine. This is as slick as it gets, comes with a Comp CD. This issue contains interviews with 'aGRUMH...', Fear Factory, Deine Lakaien, Cobalt 60, Hate Dept., Bebom Beton, Garden of Delight,

New Mind, Abscess, Panic of the Titanic, & X Marks the Pedwalk. Lots of Music Reviews!!! Yes this is all in English too! (✉ \$7, Side-Line, c/o Séba Dolimont, 135 Rue Champ du Roi, 1040 Bruxelles, Belgium)



**S.I.C. #3** Half Sized, 8 pages, stapled, xerox zine. With features on IRK, Switchblade Symphony, The Branflakes, Pirate Radio, and misc. ramblings. Very reminiscent of Issue #1 of Industrialnation, brings back memories. (S.I.C., P.O. Box 2144, Reno, NV 89505, <http://www.geocities.com/SoHo/2952/index.html>)

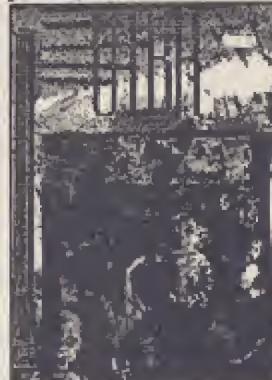


**Splatter Porn** A Sinful collaboration of two of Iowa City's best illustrators Skot Kautman and Scott Warren. With Scott Warren's reprint of "The Old Necrophile" a very graphic depiction of our good 'ol buddy Ed Gein, plus lots of illustrations involving Sex, Religion, mutilation de-capitation. This is very evil and you will definitely go to hell if you read it so get it! (✉ \$1.50, Splatter Porn, P.O. Box 1518, Iowa City, IA 52244-1518)



**Trashcan Banging Culture Issue #5** The Females in

Industrial Issue. 15 pgs, 1/2 sized xeroxed Zine. This cut and pasted zine has Interviews with Hanzel Und Gretel, Collide, & Android Lust. Also Music reviews and tid bits of fun throughout, besides writer Amber M. lists IN as her favorite magazine so we like her already. Keep up the Good Work! (Free, but send a few stamps!), King James, 260 Fairmount Rd. Long Valley, NJ 07853)



**Under the Black Rose Issue #7** 42pgs. Full Size, All Glossy, Well Layed out. Self quoted the Italian Goth-Industrial Magazine. Interviews with London after Midnight, Vendemmian, Children on Stun, Fading Colours, The Last Dance, Brotherhood of Pagans, Die Laughing, & Corvus Corax. Lots of Reviews, Very well done and its all in English, now if you can get by the high Import price. Ouch. (✉ \$9.75 (through Moon Mystique Distro see page 81, UTBR, c/o Stefano Sciacca, Viale Marconi 10/a, 04100 Latina (Italy), [utbr@timewarp.it](mailto:utbr@timewarp.it))

**Under the Flag Issue #8** 6pgs all Glossy, It's been a long time since we've seen this one, back and looking sharp. A bit thin but This is a great comeback from our Belgium friends. This issue contains of Collide Interview, and has a bunch of reviews. The next issue says it will have 16 pages and still be free, but send a IRC and make their life easier! This shows that great stuff can come in small packages! (Didier Delhez, rue de Selys 9/3, 4000 Liege, Belgium, [ddhz@skynet.be](mailto:ddhz@skynet.be))

**Underground Zine Scene #6** This zine consists of 8 stapled 8 1/2 x 11 pages, of 275 zine reviews & 116 demo reviews. Lots of familiar and not-so-familiar zines reviewed here, with a rather extensive selection of foreign zines. Very decent selection of reviews with a very plain to the point format. Getting back to the basics! (\$2 ppd, c/o John Ridge, 316 N. Main St., Sebewaing, MI 48076)



**Vertigo 01/96** Full Size, Full Color cover, All Glossy and comes with A CD compilation. All in German! This issue has interviews with A Split Second, Kirlian Camera, Inertia, Cyber-Tec-Project u.a., Templebeat, Project Pitchfork, plus tons of cd reviews. A little bit on the thinner side compared to Sideline and Neurostyle, but this too gives me reason to dust off my English/Deutsch Dictionary. (9,90 DM c/o Jan Liebricht, Rembertiring 41, D-28203 Bremen, Germany)



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# R A N D O M S A M P L E S

by Todd Zachritz

Welcome once again to the world of the experimental, the obscure, and the indefinable. This is the place to look for some of my favorites of the experimental/ electronic scene. I'm Todd Zachritz and I'm also responsible for the sporadic zine called GODSEND, as well as writing sometimes for zines like IN, SHADOWCAST, IMPULSE, ND, WOUNDED, and more. If you like what I have to say here, check out the end of my column for info on how to get a copy of GODSEND for yourself. Enough of the PR, here's the goods:

First up is the Italian group T.A.C., who've been around for over 15 years. Even after a number of releases, these folks are still pretty obscure, though many of you would definitely enjoy the sounds and moods of T.A.C. Now, after 3 CD releases thru German label Discordia, the music of T.A.C. can be accessed without a lot of trouble. "Ouvrez Vos Auditifs Canaux" is a CD reissue of their 1985 LP, and this finds the group in a noisier, more "industrial"-styled mode. It's great stuff, and a challenging listen.

Since that time, T.A.C. have constantly changed their sound while maintaining their high quality and spirituality. "Hypnotischer Eden" is their 1994 album, and it combines neo-classical mysticism with harsher, more malevolent post-industrial sounds. Some of you may consider this somewhat "goth" but T.A.C.'s spirit is far beyond that. Their latest release is "La Nouvelle Art-Du Devil", and it follows the previous album into a dark sort of mystical-ritual realm, reminding me a bit of groups like SOL INVICTUS and ORDO EQUITUM SOLIS. In short, this talented and neglected group will not disappoint those in search of new, unusual sounds. (TAC/Discordia, via Verdi 6, 43100 Parma, Italy)

All of you should be familiar with the work of the legendary electro duo SUICIDE, whose influence on the whole music scene has been felt by everyone from DIVE to ROLLINS to SPACEMEN 3. SUICIDE's Alan Vega has had several of his past titles reissued by the American Infinite Zero imprint, while Martin Rev has just had his classic 1980 LP "Marvel" reissued by Dirk Ivens' Daft label. A beauty it is, too, showing just how far ahead of his time Rev was. Full of hypnotic, droning

synth sequences and atmospheric effects, this album sounds remarkably fresh, even after 16 years. A testament to the ingenuity of Rev. Do yourself a favor and catch up with this work. There's even 20 minutes of bonus cuts on the CD. (Daft/ Discordia, An Liffersmuhle 95, 47877 Willich, Germany)

Another highly influential and underappreciated member of the electronic scene has been MARK STEWART. Through his involvement with THE POP GROUP and the On-U Sound posse(TACKHEAD, THE MAFFIA, etc), Stewart has quietly been a major figure in the development of the hiphop/industrial hybrid. His long-awaited new CD, "Control Data", boasts 10 tracks of politically-charged electro/funk/dub/techno/rock. The abrasive "Consumed" (which borrows from GRANDMASTER FLASH & MELLE MEL's classic "White Lines") is simply a mindfriyingly intense exercise in electronic/rock power. All-in-all, a diverse album that breaks the usual stereotypes. (Mute)

Certainly, somewhere in everyone's collection there's something that producer/bassist label extraordinaire Bill Laswell has been involved in. In the past few years, Laswell has been extremely prolific, mingling ambient electronic/isolationist sounds with dub, trip hop, techno, noise, dance, tribal/ethno, and even grindcore. One of his latest projects is the compilation "Altered Beats:Assassin Knowledge of the Remanipulated", and this time the focus is on hip hop laced with ambient dub and turntable scratching.

Don't expect the usual juvenile boasting/toasting here, this is a combination of modern urban grooves and experimental genrebending. Artists here include DJ KRUSH, NEW KINGDOM, VALIS, SPECTRE, and MATERIAL. (Axiom/Island) Though they may be considered "EBM" by some, I feel that the German group HAUJOBB are creating some of the most advanced electronic soundscapes around. Sure, there's electro rhythms to be found on all of their recordings, but their playful sense of experimentation sets HAUJOBB far ahead of the pack. Their recent CD, "Frames", combines 2 German EP releases as well as some remixes(by peers like DOWNLOAD, FORMA TADRE, and MENTALLO &

THE FIXER) plus unreleased material. The sounds range from filmic soundtracks to hard rhythmic lashings. HAUJOBB's programming is incredibly involved and intricate, and this just simply rules. (Pendragon, POB 388, Yardley, PA 19067)

SCORN, the ambient/isolationist/ dub terror ensemble of Mick Harris, has apparently called it quits to focus on other projects, but at least we have his final SCORN masterpiece, "Loghi Barogghi". This is a moody, blackened instrumental journey into a nightmarish world of disembodied spirits and demonic apparitions in the foggy distance. Dark ambient mists, slow and low breakbeats, and a barrage of samples and dubbed-out effects build up SCORN's sinister alien atmospheres. Compare to work by other sound masters COIL and AUTECHRE. Wickedly beautiful. (Earache)

That does it this installment. I hope this column can inspire some of you to check out some music you may not otherwise. If you want more, get a copy of my zine GODSEND. A new issue is out (#19), and it features interviews with cEvin Key of DOWNLOAD, ambient/soundscape composer Robert Rich, TRANCE/Charnel Music mainman Mason Jones, French collage/doll artist Francoise Duvivier, and Illinois experimentalists ILLUSION OF SAFETY. All for \$3 postpaid. Also check out my 90-minute cassette sampler, "Of Sound Mind", which features mostly unreleased material from artists like MERZBOW/ARTHUR POTTER, TRANCE, ILLUSION OF SAFETY, PBK, STEREOTAXIC DEVICE, THE BEAUTIFUL PEOPLE LTD(featuring JARBOE of SWANS), ROBERT RICH/AMOEBA, KONSTRUKTIVISTS, and VIDNA OBMANA. It's just \$6 postpaid to anywhere on the planet. Please make all payments to:

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## JACKSONVILLE, FL

by Scarecrow

Jacksonville, FL is the home of nothing. Everywhere I go, all I hear is, "Oh, wow, Jacksonville, how great, they have a new football team and so many businesses are there... wow, it must be great!" Well, first off, it's in Florida, so it's hot; second, it's very, very crowded; and third, it's got the IQ of a mongoloid squirrel.

Most people here suffer from the rest of America's chronic case of Industrialitus MTVus, and I'm hoping that you don't have to think too hard about what that means. Teenagers running around in Marilyn Manson T-shirts with wallet chains to the floor and thirty ear piercings...any of this ring a bell? Fortunately, the 'in' thing is shifting to this major ska/punk (again) deal that's removing them from our midst and taking them to an area where we don't have to look at them.

The entire freak show counterculture is run by, to some, local DJ Robert Goodman. He owns the premier underground record retail in the city, has an "underground" house radio show and extensively spins at all the local clubs. He tells us what to buy and what to see.

About his record store: it's located in a little section of town called Five Points, on Park Street, that caters to the 'come here and spend \$150 and walk away that much more alternative' crowd. I guess if you wanted a body piercing or tattoo, you'd come here, but not for much else. Located here are the aforementioned Now Hear This, Theory Shop, Edge City, Hypnotique, Caribbean Connection and Club Five. Now Hear This, a place many are ashamed to admit that they frequent, has a pitiful industrial selection. I went in there with \$100 and bought almost every industrial CD that they had, and that was ages ago when I had nothing. Now when I look back, I see that what they do have is, in fact, sad. How many people are still clamoring for used copies of Psalm 69? Every once in a while you'll find a worthwhile bootleg here. Theory Shop is better, dabbling in clothes, recordings, posters, stickers, etc. While catering more towards the indie-rock type deal, you can definitely find some worthwhile merchandise here, but not the clothes. Every item of clothing in this area of town is entirely overpriced. (Last summer I spent \$10 at a flea market, buying old oversized work clothes from an old man that have many interesting details such as fluorescent stripes, many pockets, etc. I saw them in several of these retails a few weeks later for \$20 apiece. Stay away.) Edge City is alternative grrrl, gothic type clothing...some will dig it. Hypnotique is yet more expensive clothes, this time in a retro style, but I've had friends get piercings here, so you may want to check it out. Caribbean Connection is a pothead's outlet for clothes, piercings and accessories, but it holds most intelligent people's attention for all of five minutes. Club Five is right next door, and while I've only been there once, to see a Danzig/ Marilyn Manson/ Korn show over a year ago, I've never had the urge to return.

Once you can overcome the hype of this area of town, you'll be much, much happier. Music wise, the town is limited. Surprisingly so, the best place to go is a major-chain retail: Camelot Music, in Regency Mall. Some of the employees are extremely rude, but at least one in particular (I'm not naming names) are actually fans of our music, and will help you out in your quest. I've found everything from Einsturzende Neubauten, to A.C., to Scorn, to Puppy, to several Cleopatra comps here. No small feat for this city, let me say. Other than that, you can go to several other chain retails, but the only other one worth mentioning is Coconuts, just a bit down the street. I find interesting singles or boxed sets here. Beyond that, a thing to try is to pay a visit to the local Circuit City, also on the same street. Don't laugh. If you're looking for anything slightly mainstream, you'll find it here for an incredibly cheap price. Nine Inch Nails, Depeche Mode, Skinny Puppy, Ministry, blah blah can all be found here, including every NIN import or single you could want. Ministry's "Just Another Fix" live CD set was here for under \$25 once, and not a single Puppy album is over \$9.95. Between these three places you'll find most of your stuff, you just must be patient and ready to mail-order if necessary.

Clubs around here are definitely improving. Favored music around here tends to be heavy death metal (we are close to Tampa, after all), alternative, house, or Filter/ Stabbing Westward type stuff. A while back, the big new thing was The Paradome, on Forsythe St., but I'll state that Bjork, Planet Soul, and other inane house isn't worthy of your attention if you read this magazine. Now, we have The Continent offering up Sanctuary on Saturday nights, a gothic/ industrial night with DJ Jonathan Kephart, and it's a pleasant experience, I would recommend it to anyone into the music. Sunday night, also at the Continent, is Dominion, where you can live-action Vampire... Also Sundays, you have 7th Day, at the Milk Bar, which is the new darkwave/ industrial night that I have yet to attend. All three of these are all-ages, and I ask that you show support by showing up to one once in a while... it took a long time to establish these and I'd like to see them continue!

Radio: also sad. 93.3 is the only one even worth considering. 93.3 (WPLA) hosts Forbidden Planet and Open House, both featuring \*gasp\* Robert Goodman (RGoo@jaxnet.com), on Saturday nights, back-to-back, beginning at 8 PM. Forbidden Planet is passable underground rock, alternative, punk, and industrial, supposedly, and I think that I heard some unidentifiable electro band on a few weeks ago, but beyond that, don't hope for much. Open House is just horrible. "Rainbow Soul" type nonsense that gets really old after fifteen minutes. They used to have Skinny Puppy's "Blue Serge" in regular rotation, which was an atrocity in itself, but then he refused to properly acknowledge requests to play any real industrial on either show. Anyways, other than that, you can have 92.7, rap and so on, 95.1, older pop, great if you love the old 80's music, 104.5, hard rock, and 96.9, oldies. I can't name any more because, frankly, the radio

around here makes everyone sick.

Shows are infrequent. This year, we've had Filter (with White Zombie.. ouch), Stabbing Westward, Sister Machine Gun, Fear Factory, and the Genitorturers, as I recall. Gothic acts, while not something I actively search for, I can't recall. I know that Switchblade Symphony is coming soon, though. The Cure was gonna play but pulled out to go to Gainesville. We have no local industrial groups, to my knowledge, except for Fernandina Beach's Logic Bomb, who've played all of one show, although they were quite good, for being high-school age and all.

Rather than shows, we do stuff like hang at the local Barnes and Noble, throw stuff at tourists, and sneak into the movies (Willy Wonka and the Chocolate Factory recently made a come-back in a theatre here.)

So, in conclusion, the scene here is worthwhile if you can pick over the bad parts, swallow some mass-marketing retail plots, and make some day trips to neighboring towns. St. Augustine, for example, is home to Fuse Records and Music Matters, two excellent music stores, a 45 minute drive. Fernandina Beach used to have Listen Up, a very small but growing record outlet, and The Ink Doctor, a piercing/ tattoo setup that boasts inking Ozzy Osborne and some NFL player... Orange Park has some good concerts at Shades, but that's about it.

All in all, be prepared to buy your Docs at the mall (On Stage has them in every color and variety from black to plaid, 3 eyelet to 20, at decent prices), but be rude while you do it.

## CHICAGO, IL

If the winds of art, Chicago cold can't keep you down, then the winds of change can smack you around. I say these words in jest, but our scene here has changed so much, it makes one's head spin off.

Well, where do we begin? Me, myself, I like Clubhouse (right next to Metro) (3730 N. Clark) for the 'coolest' T's, CD's, stickers, magazines and blah, blah. Or, there's even Moon Mystique (at a new, larger location at Roscoe and Halsted, 3420 N. Halsted, (773) 665-9016) that supplies the needs of any darkwave, industrialist, spiritualist. Oh, did I mention that the very magazine you are holding is created there? Jah mon.

If it's been said once, it must be repeated 1000 times. The shops that supply your needs, (musically) Armageddon(Belmont) Rec X Change (Belmont), Reckless (Broadway and Belmont, 3157 N. Broadway, (773) 404-5080) and Evil Clown (a stone's throw from M/M), and even comix at (Chicago Comix) on Clark and Belmont.

For the fashion victims, (both loaded and between paychecks) there is a choice of small shops that deserve your patronage. Tops for the list are the 99th Floor (Roscoe/ halsted), Medusa's Circle (Clark / Belmont), Nevermind (Underneath Belmont "L") and Pink frog. Mentionables are the Army surplus and the Alley. For those light on the pocket, there's Hollywood Mirror, Disgraceland and Ragstock,

but the clothes may be too colorful for the majority taste. There's even a cool little tobacco store, Igor's Den, that popped up since our last scenic report. Just about all of these stores are near each other and not too difficult to find. Beware, the weekends are hellish, to say the least.

Night life. Chicago witnessed the birth of StrangeDaze (Grand/ Orleans, (312) 644-1660) featuring Cychopunk on Fri. / Sat. This club boasts of 4 bars, Dungeon room, pool room and the largest caged dance floor in the city. Also, we saw the rise of Post Mordeon (Crobar, North/Kingsbury) on Thursdays. Dj's Abe and Ratt and Carrie Monster dish it all out for you. There's Domeroom on Wednesday (Ontario/ state w/ Zoltar from Industrial Zone (a radio show not ass. w/ Industrial Nation) on the late hours of the nite of Q-101. With Abe at Neo Wednesdays and Carrie M. at the New nocturna (Wed./ Tues.). For the younger crowd, there is always Off the Alley in the suburbs. Although the club is not at its peak, it's open til' 2 am on Fridays with a good mix of music (Homewood, Ridge Road and Dixie Hwy). Next door there is record swap. Scary Lady Sarah has left working for Neo and has ventured off. She is now hosting a new night at The Smart Bar on Tuesdays, called Noir. (3730 N. Clark) Scary Lady Sarah's line, it's always updated with new events, (773) 278-Goth (4684). There's no excuses for slaying home.

D.G. & Chiko

## ALBANY, NY

The city of Albany, New York is not all that big, but we do get bands stopping in for shows. Being situated north of the 'big apple' and not all that far from Boston, we are a convenient stop for bands on their tours. Pretty much all the more interesting clubs and stores are situated in the Lark Street area, called the Midtown District, cobble stone streets and brick houses dating from early 1800s. The so called "Capital Region" encompasses the cities of Albany, Troy, Schenectady, Saratoga Springs and Rennssalear. Now to the meat of this report.

Bands in the area include, unsigned aggro tech heads Treaty, reconstructions Clay People. The local darkwave band, Machine In The Garden, have moved to San Francisco, as it is probably more goth friendly out that way. Other local bands are Enter Venus, D.E.M and I will include Binghamton, Chainsaws and Children, as they play the area here quite a bit. Decadence Promotions and Productions are running, an outfit that organizes shows, events and a weekly dance nite at the local club, QE2, on wednesday nights (23 central ave, 518 434 2023). The clubs owner, Charlene Shortsleeve, books shows of national acts and unsigned bands. Call the club and send her a demo tape if your in a band. The decor is quite interesting, walls painted black, skeletons of animals and a huge man bat skeleton over the bar. Fridays at the club, feature DJ Erica 'dominating' the turntables and cranking out the goodies, gothic, hardbeat, industrial and electro and some synth hop stuff too! Wednesday nights at 11pm is Decadences, "Dancenite," offering known favorites and the latest in gothic, industrial, aggro, ebm and electro. They also do release parties for domestic and foreign bands, such as Scar Tissue, Fektion Fekler, Kalte Farben, Individual Totem, KMFDM, Leather Strip, Tyranny Off The Beat Samplers and many others. The front bar has a tv with concert videos of bands like Yelwrc, Clock DVA, Project Pitchfork, Die Krupps, Front 242 and assorted other bands and experimental videos.

For clothing, there is the new gothic boutique called Web of Threads, recently opened by owner Michelle (247 lark st 518 449 7838), and the more established Special FX (176 Quail St 518 449 2505). Rivet heads are pretty much left to fend for themselves and browse the local army, navy surplus stores. The local stores are lacking in the selections of Doc Martens boots and footwear, but New York City is not that far.

Buying music, domestic and imports, is much easier, thanks to the local two locations of Music Shack (albany, 65 central ave 518 436 4581) and

in Troy across the Hudson river (295 river st, 518 273 1400).

The local alternative newspaper, Metroland, is the best source for info on shows and clubs and shopping in the region. They also do reviews of the shows that come to town. As for college radio and programs dedicated to the gothic/industrial formats, things currently are changing around. If you contact the stations, they can tell you what time and day the shows are broadcasting. At Siena College in Saratoga Springs, you can find Michael Weeks spinning the latest gothic and darkwave stuff, with a little electro thrown in on Thursdays on your radio dial at WSPN 91.1 FM. Also, RPI has about four programs that are cool at WRPI 91.5 FM at SUNY at Albany, Mary is at WCDB 90.9 FM. Being close to the Massachusetts border, some of us also pick up their shows if the planets are lined up just right.

Well, that's about it, if you local and know of anything I missed please give me a call or email and let me know! send mail to: Decadence Promotions, c/o Wayn Reddick, P.O. Box 9054, Albany, NY 12209-9054, email: dm3743@cnsvax.albany.edu

## CLEVELAND, OHIO

by Eric Muss-Barnes

This magazine is always behind on their deadlines, but that's okay by me. Producing music, videos, literature, or any other mass media product on your own, is both difficult and time consuming. Until you finally attempt to release your own songs, writing, or movies, you have no clue how much crap can stack against you to screw it up. In other words, quit bitching about how outdated these Scene Reports are (and how late this issue is) and write Industrialnation a letter thanking them for even existing in the first place! You ingrates!

Okay, onto the report: This was written in early September 1996, so forgive any outdated information. To recap the various radio stations, clubs, and stores (as every scene reporter tends to) from my article two issues ago, I will start with radio.

### COLLEGE RADIO:

WUJC 88.7 FM - phone (216) 397-4438  
WCSB 89.3 FM - phone (216) 687-3515  
WRUW 91.1 FM - phone (216) 368-2208

As usual, these stations change their lineup every quarter, so you may want to call them to have them send you their most current program guide. If you like classical music, I recommend 89.7 FM. Beyond those four stations, I can not really endorse anything else. Every other station in this town should be incinerated for bombarding us with the electromagnetic waves that force the masses to subliminally hear Garth Brooks and

# Sofia Run

### NEWEST RELEASE

STILL AVAILABLE:

DEBUT RELEASE

"THE DIGNITY OF FOLLY"

\$14 EACH CD TO EITHER:

darkwave PO BOX 166155

CHICAGO, IL 60616 USA

MAKE CHECKS OUT TO PROJEKT

Tess PO BOX 206

SANTA BARBARA, CA USA 93102

MAKE CHECKS OUT TO Etherhaus

SHIPPING: USA ADD \$2.

CANADA/MEXICO ADD \$5. OVERSEAS ADD \$5.

FOR MORE INFORMATION ON SOFIA RUN, WRITE:  
P.O. BOX 656625 FRESH MEADOWS NY 11365 USA

Mariah Carey in our neural pathways. (I?)

### RECORD STORES:

My Generation, 25947 Detroit Rd. 216-871-5586  
Mindwave, 16202 Hilliard Rd 216-221-9311  
Repeat The Beat, 6806 Biddleph Rd.  
Quonset Hut, at 7468 Broadview Rd.  
Record Revolution, 1828 Coventry Rd.  
Chris' Warped Records, 13383 Madison Ave.  
Record Exchange, 6271 Pearl Rd.

The above stores, I recommend for various reasons. My Generation and Mindwave are the best for imports and obscure releases. (In other words, all the sorts of music covered in this magazine and more.) Quonset Hut has low prices. Chris' Warped Records has tons of punk and indie stuff. Record Exchange is an independent chain with gallons of used CDs. Few of the Record Exchange employees ever seem to know anything about music, so you may find a Click Click import in the one dollar bin!

### CLOTHING STORES:

Chain Link Addiction, at 13385 Madison Ave  
Chain Link Addiction, at 11623 Euclid Ave

If you enjoy fashions in this magazine, you will find clothes that you think are totally kick ass at Chain Link Addiction. I never gave a flying fuck about clothing until I saw the killer shit they sell. Everything from leather, rubber and velvet ruffles, to gargoyle candleholders and jewelry.

Inside their Euclid Avenue store, Chain Link also has a body piercing studio called Body Work Productions. The master piercer, Dave, is a registered nurse and has been piercing for over 12 years. He knows how to educate the newly punctured on healthy aftercare and keeps the studio relaxed and soothing. Recently remodeled, the place is very sanitary and professional and they know what they're doing. No rusty nails in a dungeon here, boys and girls.

### CLUBS:

The Phantasy Nite Club, at 11082 Detroit Ave  
U4ia, at 10630 Berea Rd  
Trilogy, at 2325 Elm St

### The Chamber, at 11080 Detroit Ave

Happy am I, to report another cool club has opened! For the first time in years, Cleveland has a club devoted exclusively to dark, underground dance music. Called, The Chamber, it was begun by DJ Cable of WCSB and The Phantasy Nite Club. (Don't worry, Thursday nights at The Phantasy are still happening as well.) In fact, The Chamber is located only 3 doors west from The Phantasy, and is owned and operated by all the same people.

Friday night has DJ Larry spinning retro 80's/new wave/progressive tunes. Saturdays they have DJ Cable play dark electro and industrial stuff. And finally, on Sundays, gothic and ethereal music. Girls are allowed in for free every night (but that was not always the case, and usually doesn't apply to special events, so if they start charging a cover for females again, don't get pissed at me).

I have yet to attend The Chamber on all 3 nights it is open, but the nights I have gone were really worthwhile. Considering any new club tends to suck the most when it first opens, The Chamber should prove to be pretty damn cool as time goes on, because it just opened, and it hasn't sucked yet. The only negative comment I can make, is that the place is a bit tiny and stuffy and can overheat amazingly fast. Although, I haven't had a shitty time there yet, so who cares?

Ah, but is the music any good? Well, no matter what you're into, at least one of those 3 evenings should prove enjoyable to your tastes. Thanks to The Chamber and The Phantasy, our scene now has 4 nights per week to go out to cool clubs! A reason to crack smiles into all of our melodramatic little gothic frowns. Thanks Ted and Michelle and everyone on staff who helps you out.

On 1 September 1996, The Chamber and The Phantasy hosted "The Gravediggers Convention" which was an amazing event. It was so much fun that it was even worth the \$12 cover charge.

Both clubs were opened, connected through the same building down a creepy, musty old staircase. Bands such as "Malign" and "Faith & The Muse" played at The Phantasy, while various local DJs played dance tunes at The Chamber for an "all night gRAVE" (... Get it?... A gothic rave - Grave, Pretty clever, huh?). The whole event started at 6 p.m. and lasted until 6 in the morning. That's all I'll say about the evening because no review could do it justice. It was a night that transcended being 'cool' and became the night that everyone always hopes they could have when they go out. Phenomenal.

The Phantasy, back in November of 1995, put on a cool gothic/Samhain festival called "Spellbound." Similar to "The Gravediggers Convention" and lasting an entire weekend, Spellbound provided poetry readings and a pagan ritual at a local coffee shop, plus a tour of the historic Lake View Cemetery (current home of James Garfield and J.D. Rockefeller).

During Spellbound at the Phantasy Nite Club, little teenage vampires were treated to a sexy fetish fashion show (for which my dearest friend Kathryn and I did all the makeup). Nothing quite compares to gorgeous people in skimpy clothing. Ahh, how I adore my sensual friends.

Beauty also came in the form of live concerts by bands such as "Garden Of Dreams" from Chicago (featuring their heavenly keyboardist Mara Roberts). Hailing from San Francisco was "Apocalypse Theatre" who shared the stage with "Morphine Angel" from Lincoln, Nebraska.

Celtic and erotic rhythms were provided by the sounds of the "Celestial Dance Band", from Cleveland, which featured scantily clad dancers flailing in a wiccan gypsy frenzy.

"Circus Apocalypse" was a performance art troupe from Pittsburg which skewered themselves and ate glass and that sort of shit and people actually found it entertaining...go figure...

As there were at "The Gravediggers Convention," vendors gathered in the rear of the club to sell their wares. Everything from chain mail shirts and poetry books, to bondage clothes

and Permission Magazine was on hand to cash in on our pocketbooks. All in all, I was very impressed. Tons of cool and friendly people showed up and there were a million neat things to see and do and purchase.

Forgive me if I occasionally sounded like an obnoxious walking penis in my description of that evening. What can I say? Surrounded by dozens of flirtatious girls in velvet and leather made me horny. Sorry you missed it? (I mean the event, not my horniness!) Then come to the bigger and better second annual Spellbound! Plans are to have another festival in 1996 at Halloween season (no exact dates were set when I wrote this). Contact the promoters of the show at: Darkwood Enchantments, P.O. Box 10002, Cleveland, OH 44110 For you computer zombies, the Spellbound e-mail address is: wufkit@en.com

Trilogy plays mostly techno, but it is an excellent club and always merits a look now and then, just because the aesthetics of the dreary and immense atmosphere are so cool. The music blows. The crowd is worse than the music. The cover is too high, but when NIN had their after party there, I got to dance like a madman to Skinny Puppy and scare away ravers. Fun shit.

U4ia is another club catering to mostly house and techno, so I never go there. However, on 29 March 1996, I had the privilege to participate in "The Organ Grinders Ball," which featured everything from a kinky S&M fashion show, to a demonstration of body branding. There was even a fire-breather! The night was sexy, sensual and seductive. An entire club full of the freakiest mutant weirdos and the most straight-faced conservative yuppies. On one hand you had men and women in business suits, while on the other side were men in leather g-strings and alluring dominatrixes wearing rubber shorts with tape covering their nipples. (and I thought Spellbound left me lustful!?)

People laughed and frolicked. Flirted and played. No matter how you were dressed, it was cool. No matter if you like boys, or girls, or both, it was acceptable. Lots more happened that night than I can elaborate on in this article (maybe a letter to Penthouse Magazine is a more appropriate forum). Lets just say, without a doubt, that night was the most fun I've had out at a nightclub in ages. Even most of the music was cool! Without a doubt, 3 of my Top 5 Best Nights Out At Clubs were: "The Organ Grinders Ball," "Spellbound," and "The Gravediggers Convention."

Chain Link Addiction sponsored the fashion show and they plan on making "The Organ Grinders Ball" an annual event. So, give them a phone call or write to them if you'd care to cavorl with us next year!

Well, that about wraps up my report. Be on the lookout for my dark fantasy novel, I'm soon to self-publish, entitled "The Gothic Rainbow: Beginning Volume Of The Vampire Nocturnes." If my finances permit it, you may see ads for ordering the book by issue #16 or #17 of Industrialnation... I hope.

For more information on the Cleveland scene, write me at: Wynd Feather: Arts & Phantasm, 6200 Biddulph Road, Box 44046, Brooklyn, Ohio 44144-0046

## SEATTLE, WA

Talking to a friend the other day who had just moved back from New York, I began to wonder if anyone outside of Seattle reads this scene report. She was saying that people are surprised to hear that there is more to Seattle than flannel and smelly hippies. Anyone who has been here in the last 6 months can attest to the fact that Seattle has a scene other cities would die to have. For example, we have one of the best clubs in the country for seeing live industrial/goth bands - The Fenix. The outstanding stage in this club has been graced by the likes of Frontline Assembly, Numb, Die Knurps, Electric Hellfire Club, Spahn Ranch, Sister Machine Gun, Chemlab, Hate Department, Battery, Deathline International,

Switchblade Symphony, Sunshine Blind, The Wake, Young Gods, Groetus, Faith and the Muse, Download, and Eva O, not to mention any local band that's worth anything. Chris Randall from SMG admitted on Paul Aleinikoff's radio show ("On the Edge" Sunday nights on KNHC 89.5 FM) that he now compares every other club he plays to the Fenix and is often disappointed. Without a doubt, The Fenix is the reigning king of live music, but if dancing is what you want, there's always The Vogue with Biomechanics (industrial) on Tuesdays and Sacrament (Goff) on Wednesdays. Also, there is The Catwalk on Saturday nights who recently won a bout with the Liquor Board who suspended their license for 'lewd behavior'. It seems that people clad in black and fetish gear dancing to weird music in dimly lit clubs is not what the city of Seattle wants in the downtown area. It has a tendency to freak out the frat boys on their way to their favorite sports bar nearby. However, the club continued without the alcohol, and thanks to its loyal patrons, eventually got its license back.

Want more proof that Seattle should be envied? How about the number of local bands, many of whom are signed to labels far from Seattle (Cleopatra, REconstriction, COP int'l, Vuz, etc.) and some who are on labels in Seattle (Ivy, ASDR music works). Recently signed to CO, Journal of Trauma have changed their name to The Razor Skyline after receiving threatening correspondence from the publisher of "The Journal of Trauma: injury, infection and critical care," a registered trade journal for trauma surgeons. Unfortunately, this news arrived a week after the band had finished recording their Cd in San Francisco and any legal battle would have held up the Cd's release. However, the publisher did allow the use of "Journal of Trauma" for the name of the Cd and it is slated for release in September. Christ Analogue are on tour again after only recently returning from a nationwide tour. Their new Cd on Reconnection should be out soon. ASDR music works, Noxious Emotion's label, will be expanding to include new releases from SMP and And Christ Wept. New Bands in Seattle making themselves heard are Shadowlight with a Cd distributed by IVY and Meat Distributors who have a self released Cd.

Want to check out for yourself what's going on? Turn on the computer and check out "Seattle after dark," or a new E 'zine making waves - Panopticon ([www.metrix.net/panopticon](http://www.metrix.net/panopticon)). Panopticon has been videotaping all the bands playing the Fenix and putting them up on the web, along with interviews, movie and music reviews, poetry, artwork and anything else relevant to the rivethead/goff scene. I also write for Panopticon and I can tell you things are getting exciting there as we keep getting bigger and better. Check it out. If you don't have a computer, you'll just have to wait for the next issue of IN to catch up with Seattle's current events. [The\\_gun@Prostar.com](mailto:the_gun@Prostar.com)

## BRISBANE, AUSTRALIA

Where the fuck is Brisbane? When you think of the Gothic/Industrial scene in Australia, your mind immediately goes towards Melbourne or Sydney. Mention Brisbane and you might wonder, it's too fucking tropical up there (in Queensland) to be prancing around in make up and Leather/PVC. Contrary to the southerner's beliefs, Brisbane has a healthy Gothic/Industrial scene. Some would say it's one of the healthiest in the country, with the scene reportedly to be decaying in the southern states.

OK, say you've just landed in Brisbane (try not to land on any of the local yobs i.e. red-necks/footballers) and you're wondering what is there to do in this town? Well, depending on what time of the month you landed, you could catch one of the monthly nightclubs. On the second Saturday of the month is ARCADIA @ the Norman by Hotel. Arcadia's been around for a bit over a year now, and the play list is a mixture of traditional gothic and punk, recent releases and a sprinkling of industrial. The people there are the generic sort you see in Brisbane (Brisbane

being so small, everyone practically knows everyone else, this doesn't mean that they all get along, I mean, Christ! This is a Goth scene! Dramas galore, better than Shakespeare or Melrose place), but they tend to dress more formally. Here you'll see the long velvet cloaks and dresses, the frock coats and cravats, very neoromantic, The best part about the Norman by Hotel has to be the outdoor 'beer' garden, with an old huge tree, complete with possums and bats, in the centre of the multi-level wooden decks.

On the last Saturday of the month, you can catch MIDIAN:Necromechanikal @ The Roxy nightclub. You enter via a side-street entrance, past a wall covered with old Midian posters (if they weren't stolen the previous month), up a set of dodgy steps, through a narrow hallway lit by a red strobe light into the kaleidoscope of projections and colored lights of the dance floor. Midian have been around the longest of it's contemporaries, a couple of months shy of two years. It attracts the most people to it's nights, the biggest being on the two new year's eve parties they had organized (over three hundred people, for Brisbane that's bloody good!). The people there are fairly friendly (sometimes too friendly! The organizers have been accused of putting aphrodisiacs in the smoke fluid), and the music is an eclectic blend of Industrial, Gothik, Dark Ambient, Electronik, and a dash of Alternative. Midian has been described to be the best of it's kind (depending on who you're talking to, of course), because of the decorations, the lighting set-up, the atmosphere, and the artwork for their flyers; all originals by local artist Will Serantak aka Eccentric Arts.

WARD 10B used to be a pure industrial dance club that happens every Saturday night, sadly, they have retired to do one-off special S&M/bondage nights. Their previous one—"Hell For Leather" being a riotous, sleazy success. Ward 10b and Midian: Necromechanikal have been known to join forces for special events e.g. new year's eve.

Weekly, you can go The Abyss, also at the Norman by Hotel on Friday nights. They play a mix of traditional gothic, early 80s and industrial. Or, for something slightly different, you can visit Bleach @ The Land's Office for a more alternative/Indie/pop type music, but they do play an occasional gothic/industrial set. On Thursday nights there's Black Sunshine @ The Orient Hotel which plays a more traditional 80s gothic/industrial set, they also have good drink specials.

You might be lucky enough to catch a band at one of these clubs. Brisbane has got quite a few talented bands playing the circuit. Dogmachine (Industrial/electronic), Ostia (ethereal/don't label us as goths), The Silence (gothic/ethereal), Faust (gothic), The Blood Party (ethereal/electronic), Natasha's Rod (gothic/electronic), Pure Bunk (industrial/electronic). These bands can be heard sometimes on 4ZZZ 102.1fm local Brisbane community radio station. You can tune in to 2ZZ on Wednesday nights for Dead Air (10pm to midnight) for gothic, dark ambient new releases. And (Voices From) The Asylum (Midnight to 2am) to listen to industrial, electronic, gothic, dark ambient recent/new releases as well as some old favorites.

If you're looking for things to do during the day, you could visit some of the lifestyle and music stores: Sektor7, Velvet Web, Dark Obsessions, Subsection, Raging Moon, Skinny's records, and RockingHorse records. On Saturdays there are alternative lifestyle markets on Brunswick St. in the Valley. You can find really cool things to take home and show the folks (you, tourist you).

If you're hungry there's a few really cool places to eat in Brisbane, Squirells Vegetarian restaurant, Garuva's (you sit on cushions on polished wooden floors sectioned off by mosquito netting, lit by lamp light), and The Hub Cafe where you can also use one of the computer terminals to cruise the net.

There's plenty to do in Brisbane (god! I sound like the tourism dept.), so if you end up

here sometime or another, there is an alternative to soaking up the UV rays and sucking eggs.

## MEXICO CITY

A bit more than a year ago (around March 95) an organization was born, established originally by 6 bands: Cenobita, Deus Ex Machina, Hocico, Kristi Artefactum, Oxomoxoma and Soucerx. The purpose of the group was to help each other, because of hard times for electronic acts to succeed, and let the people to know the genre (sometimes it's either rave or rock n' roll) that is obviously yet underground. As an organization we have done several gigs in the past year, we have done 2 press releases (sorry in Spanish only, but I am working on a new, English version).

At this time, the organization is formed by 10 bands: Cenobita-cyberpunk-ebm-ish/crossover, Deus Ex Machina-experimental-electro-industrial, Dulce Liquido-electro, Hocico-cybercore-electro, Krimenia-industrial-noise, Kristi Artefactum-ebm, OGO-electro/industrial-experimental, Oido Concreto-ebm-electro, Portent-dark ehm, Soucerx-ethereal-dark-techno. All of them having at least one demo running around the market.

The electro scene in Mexico is getting stronger every day, having gigs during the whole year, all of them with our local acts, that keep on growing. There are not a lot of clubs, not to mention, not a single industrial one, but we try to do events at underground open mind clubs, for specific nights. To get music here in the most polluted city in the world, is really hard, and a bit too late. There's a cool store that actually is a record label, (the only true independent label here!!!) named Opcion Sonica, where you can actually find European imports on electro, cyber, ehm, gothic, darkwave, techno, etc. As a matter of fact, they are preparing something really neat: A Mexican electronic compilation with the most known acts... See you next time.

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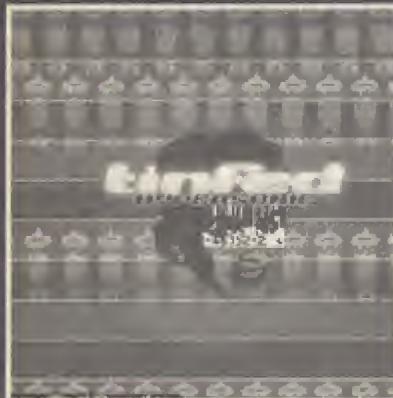
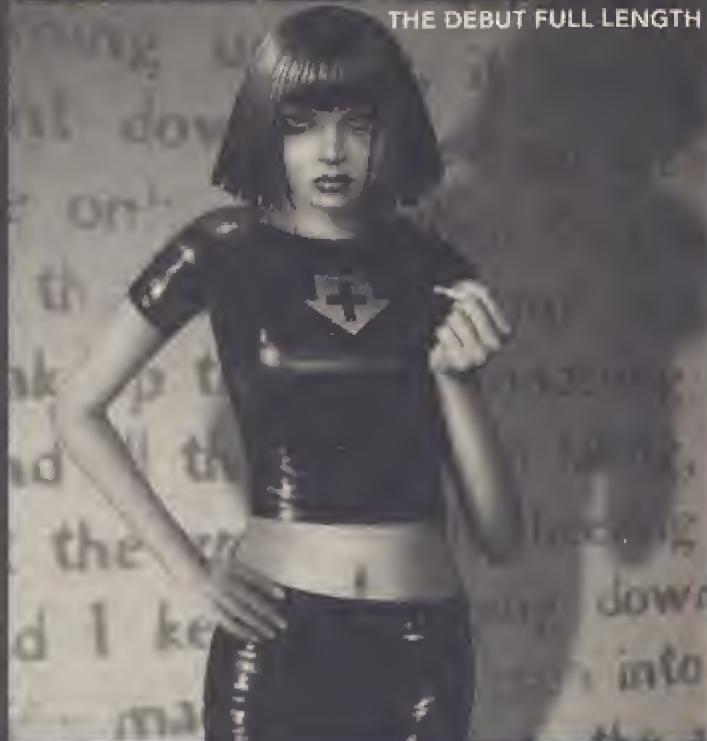
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By Aaron Johnston

### Masami Akita (Merzbow)

*I started MERZBOW in the early 1980's. At the first the idea was to make cheap cassettes which could also be Fetish objects. I recorded them very cheaply and then packaged and distributed them with pornography.*

*I named my project Merzbow after a great work by the German collage artist Kurt Schwitters which he called "The Cathedral of Erotic Misery". He made an art from oddments he picked up from the street, just as I make sound from the scum that surrounds my life. I was very inspired by Dada and Surrealism. Probably the greatest idea of Surrealism for me is "Everything is Erotic, Everywhere Erotic", for me, Noise is the most erotic form of sound...that's why all of my works relate to the erotic.*

*Thinking of the history of music, the word 'noise' has been used in Western Europe since Russolo declared "Art of Noise". However in Industrial music, for example the word 'noise' has been used as a kind of technique. Western Noise music is sometimes too conceptual and academic. Japanese noise relishes the ecstasy of sound itself and the concepts come from the sound. It's a tradition of Eastern philosophy to base theory on real experience. I am sure "Japanese noise" is raised in a very special musical environment compared to the rest of the world and "Japanese noise" has influenced various kinds of music in the western world. By the same token young Japanese musicians are influenced by visiting groups like Sonic Youth and Brutal Truth.*

*The relationship between 'noise' and 'music' is about to be verified. Through the 80's, 'music' has exploited the 'noise' approach strategically, but from now on 'noise' exploits the major culture that is called 'music'.*

*I think my work is political its not aligned to a political party but sound is a political and erotic weapon, I think.*



For those with little or no experience in keeping up with the noise scene, the word Merzbow is just another series of characters with a debatable pronunciation. For the rest of the world, it is a name that needs no introduction or explanation. The flesh behind this imposing machine, Masami Akita, has been an active participant in not only the noise community of the world (more specifically his homeland of Japan), but macabre film, art, and deviant sexual collectives as well. Unlike terms such as industrial, techno, or even rock, Masami has been one of the guiding hands in making sure the term noise can lead to only one inexplicable meaning - pure, unyielding sheets of solid feedback and distortion. Of course, when these fundamental calling-cards are peeled back, a whole world of sound and space unveils to those strong enough to make it through the first gate. In celebration of the recent release of "Pulse Demon" on Release Entertainment, we are allowed the opportunity to peel back layers from Masami himself, allowing words to be spoken from the man as opposed to the fabled beast known as Merzbow.

IN: At the moment, Japan seems to be ahead in terms of extreme art and film. Your music, and the cover of your "Electroknots" 7", as well as films like "Guinea Pig" are examples.

MASAMI: The pictures on "Electroknots" I took at the Kinbiken bondage session. I've been working with them a long time, and you can find more information about my relationship with Kinbiken in the text of the "Music For Bondage Performance" CD on Extreme Records in Australia. This release includes soundtrack music for their bondage videos. The Vol. 2 CD will be released soon with more detailed information and photos. You can also find more information of my research on the theme of Japanese bondage art in my recent book, History Of Japanese Bondage Photography. This book is published by Jiyukokumin Sha. Some noise performers use bondage pictures without knowledge of the context of these images, but when I use them, I can explain the sociological context of these images. So these images in relation to my works are a result of my research. For example, I used death/medical images on "Venereology," which were from very rare items that I got from a French painter who was living in Strasbourg. His brother took them from a medical museum. So, my interest in that was antiquarian, not for shock value. I agree that "Guinea Pig" was one of the best Japanese special-effects death videos. There are many deathexploitation mediums in Japan these days, but I'm not into them. I'm concerned that these themes are treated in a very sophisticated fashion, changing the context of something very ugly and turning it into a beautiful art form.

IN: How many home stereo speakers do you think your music has destroyed at this point?

MASAMI: I haven't broke my stereo speakers at home, but I have broken stage speakers at clubs. The most I destroyed at once was 5 stage speakers.

IN: It seems as though the packaging of most noise releases today is often more creative than the music itself. How do you feel about this?

MASAMI: If you say that about Merzbow, I do not agree, because I think the packaging should be as creative as the music. Some noise packaging seems too stupid, using very large objects to attract attention. I don't

like that kind of stuff.

IN: Do you feel that there are a lot of shitty noise groups creating inferior material simply because noise is easier to create than complex harmonies with scales, etc.?

MASAMI: I'm interested in a lot of shitty noise bands who still have a primitive sense

the terms "brutal" or "violence" have the same meanings as very experimental music and sound.

IN: Does it bother you that some people refer to groups like Boredoms as Japanese Noise even though they are not?

MASAMI: I'm a fan of Eye Yamatsuka and Boredoms. For me, I used the term noise politically, but now, terms like noise are overspent. Nothing explains the essence of music itself. So, in the end, the term Japanese Noise explains nothing about the music of Boredoms or Merzbow.

IN: How do you feel about terms like noise or Japanoise? It seems like the same form of music was once simply called power electronics.

MASAMI: If I use the term noise, it is intended, it is meaningful. Previously, I used the term noise strategically, because ordinary music fans thought noise meant "shit". But now more people love noise, so its meaning has changed. So, noise explains a category of music for people. My opinion of the term noise has different aspects and meanings when I explain it in regards to the strategy of Merzbow, it's a positive meaning. If I use it for society, it's against the stupid music scene. Otherwise, of course, noise is just used in the context of information theory, like when the music business uses noise as a means of categorizing Japanoise. Japanoise is as stupid a category as Americanoise or Europeanoise. The term power electronics means noise in the style of Whitehouse. Its structure is very simple and minimal. I don't think our musical structure is like this, Merzbow is more complicated. If you're interested in the philosophical aspects of noise, you can read my book called Noise War, published by Seiku-sha.

IN: Now that the rest of the world has caught the noise bug, do you still feel that Japan is still producing the best material?

MASAMI: I don't like judging nation against nation. Nationality is stupid. I hate representing Japanese culture, so we should look at them as individual artists. In fact, there are many more good noise artists worldwide. I'm always looking to see any new form, but 99% of the music scene is stupid. Only a very few artists are doing new experimental music.

IN: Where do you go from here?

MASAMI: I'll continue to research and indulge in noise. There are some more CDs and records which I recorded in 1995 using the EMS synthesizer, one of them was "Pulse Demon" on Release Entertainment. There's the "Electronic Salad" CD on Etherworld, in USA, "Magnesia Nova" CD (Nicholas Genital Grinder, Greece), "Red 2 Eyes" 10-inch (V2, Holland) and more.



of creating noise - it reminds me of the early 80s Industrial scene. Some bands are very pure and powerful to me. I do not think that it's easier to make noise than to create harmony and scales. People misunderstand that noise is something other than music. The reason people choose to do noise is the same reason that people choose to play classical music, grindcore, death metal, country/western, etc. It's only a product of individual selection. If somebody finds that noise is a good way of expression, they can do noise. I think it's a rare case that somebody starts noise because they find fault in music. If this is the case, then this person will find fault in his noise as well. It's always the same, that there is good noise and bad noise, good music and bad music.

IN: Is noise the final chapter in hard-core music?

MASAMI: We always try to sound more brutal, meaning more experimental. For me,



Recently, I started to make sound experiments by using more filter processing, not using EMS, it better expands the dynamics of frequency and makes a new physical sound perception. I've already mastered two CDs by using this new system, "Spiral Money" (Work in Progress, UK) & "Oersted" (Vinyl Communications, USA). Otherwise, I have a plan to make a soundtrack CD, "Music For Romantica". It's a documentation of soundtrack works for a theater group called Romantica, who played de Sade's "Juliette and Justine" in March of '96.

**IN:** How do you keep track of your business while working with so many labels?

**MASAMI:** Sometimes it's very difficult to work out business with them because most independent labels are non-profit. The reason I create so many works on so many different labels is that I like releasing as much stuff as possible. I would like to be like Sun Ra, who has released 500 records!

**IN:** Have you had any problems dealing with outside producers who won't let you overload channels or work the way you need to work?

**MASAMI:** It has always been a problem concerning mastering levels with outside producers. My recent live CDs are a good example of bad mastering. I always suggest 1 - 2 dB more than the usual mastering levels. Also, I have the same problem live. There are stupid soundmen who don't understand noise. Loud volume is one of the essences of noise. I think Relapse and Alchemy Records always understand this point.

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# CHEMLAB

the aggro-electronic genre, each release spawned by the duo has been a sharp jolt forward in the band's evolution. The most recent offering to date, *East Side Militia*, promises to ravage across even more artistic territory than past LPs. Along side more familiar Chemlab signatures, *East Side Militia* features the appearance of female vocals, epic songwriting, and touches of acoustic guitar. Another component of this stylistic growth is the influence of former Tool & Die drummer Tommy Servo, who has now become the third official member of Chemlab.

Catching up with the band which recently changed its motto from "Fuck Art, Let's Kill," to "Fuck Killing, Let's Fuck," I was able to speak with Jared and Dylan in San Francisco shortly before they took to the stage on the recent "Hi-Tek, Lo-life" tour --which included performances by Sister Machine Gun and scene newcomers Drill.

## PART ONE: An interview with Jared Hendrickson

IN: There's a lot of anger in your music, where does that anger come from? What pisses you off so much?

JH: Lots of things piss me off. I was asked the other night, 'you have a good upbringing --don't hate your parents or anything like that. Where's all this anger come from?' And my response is: there's a lot of other things to be angry about besides one's family situation. You know, like the way we deal with our national political agenda, the way that we've fucked the globe in numerous different ways. There's all sorts of things to get pissed off about, like the fact that a lot of my tax dollars go to supporting the military industrial complex...or, like, when we were in Virginia Beach, the manager for Drill [a band touring with Chemlab at the time] got beaten up by three off-duty Marines. I mean, great! We're paying these guys to beat up on the tour staff? There's lots of things that piss me off. All kinds of things. Interpersonal relations...[heavy sarcasm] Everything pisses me off!

IN: There's a lot of pain in your music. Would these things be the source of that pain?

JH: To a certain extent. Some of it's pain that's an exterior stimulus, some of it's pain that's an interior stimulus. We just feed off a lot of the frustrations that we feel, there's a lot of different frustrations that we've got to deal with and that's inevitable.

IN: Do you at all feel you've been victimized by any of these things -- by society, by life in general?

JH: Oh, I don't know. That's where the Northeastern-comfy-upbringing-bullshit comes in. I'm not exactly victimized, no. Unless you want to say the way our tax money is spent is victimization. Though I'm

not a smoker, I'm completely pro-smoker laws. Maybe the way smoking laws have been restructured is victimization. Certainly the repealing of the 4th Amendment--search and seizure--that's definitely victimization. But in the classical, traditional sense? No. I'm not victimized.

IN: Did any of this victimization come across on the song "Chemical Halo?"

JH: Somebody told me they saw a Marxist/Socialist bent in those lyrics, which I thought was very interesting, but it's not necessarily how I intended them. But it isn't necessarily a bad thing, either.

IN: What intrigued me about the song was how the listener is hit with all this environ-

Making brutally honest cynicism and innovative songwriting their trademark elements, Chemlab have been clawing their way out of the MIDI ghetto of industrial music since their inception in 1991. Currently one of the most reputable acts in the underground, vocalist Jared Hendrickson and keyboard talent Dylan Thomas More use Chemlab to vent inner tensions and to explore the boundaries of aural expression. Obsessed with testing the limits of

time just brooding in my head.

IN: When did you first realize that you were not like everyone else?

JH: Elementary school.

IN: Did you have any traumatic experiences that heightened that sense of alienation?

JH: Sure. A handful of them specifically, none of which are going to make it into print. There are just certain things that...it's my life and just because I make the decision to put myself on stage doesn't mean I make the decision to open up every aspect of my life. But there's definitely been some trauma.

IN: Well, okay, at least in a vague sense, did you express any of that in the song "Elephant Man"?



mental-type imagery, and yet it's constantly tied into interpersonal terms.

JH: A lot of that just stems out of the fact that I view love relationships in a very global, ecological, cataclysmic sense-- love as equated with the end of the world, because when it's good, it's kind of like that. It's heady, powerful and full of all sorts of trouble...and the unknown, which of course is a tremendously stimulating experience.

IN: Do you feel at all alienated?

JH: Oh yeah. I'm very much an alien. I feel distant and separated from just about everybody, although I am a reasonably gregarious person. I just don't relate to most people. I spend a lot of

JH: Well, that references back to my feelings of being completely isolated from the world and just not knowing how to relate to people. Not knowing how to express the things that are in my head. It's strange, the older I get, the less communicative I am, the less willing I am to get into discussions with people, (though I really enjoy a good argument), the less I feel I have anything to say to people around me, because I spend so much time thinking and rolling things around in my head, being frustrated with the world around me.

IN: You don't like to talk to people, but you're going to go up on stage tonight and let all this out. Why?

JH: Well, it's a different way of communication than one-on-one, which—don't get me wrong—I definitely like one on one interaction, but a lot of people just aren't particularly stimulating. So a lot of people just aren't worth the energy it takes. In terms of being on stage, it's just a different way of communication. I need to get certain things out of me, exorcise some demons, release certain pressures and tensions, you know? That's what the stage is for, to a certain extent. The stage is also a unique opportunity to be able to present the music that you do in the studio in a different context, in a different framework. You get to retranslate it and present it in a different way than the CD, because the CD is always exactly the way it is.

IN: I remember Dee Madden of Penal Colony once compared the stage to therapy for fucked-up people.

JH: I'll buy that. It's very therapeutic. When it's good it's as all music should be. It's mythical and incantory. It's got a very high level of spiritual possession to it. I find that I go off into a trance state in a way, but I'm always aware of all the bones that I'm breaking. 'From my Zen state I felt my rib cage collapse.' Yeah, it's very therapeutic, because once again, as I said, you get to release a lot of the tensions and frustrations that you're dealing with.

IN: We've talked a lot about global and political issues, but how much of that comes out in your music?

JH: Very little of it really comes out directly. I'm not interested in completely bastardizing the music to the ends of soapboxing, because there should be that quality of fantasy and escape that's maintained in the music. That's really important. That's why people see live music, to escape their 9 to 5, to escape the fucked up relationships they're in, to escape the history with their parents. Music's a good way to escape...

IN: ...all the fucked up shit you could be soapboxing?

JH: Yeah, to get away from a lot of it. So it's important for me to maintain a certain amount of that fantasy aspect, that oblivion. Too much politics keeps it from being able to do that effectively.

IN: About all the things you could be soapboxing about, do you blame any of today's problems on false idealism in the 60s?

JH: No, because I don't think it was false idealism. It was just idealism. I...ummm...

IN: I'm thinking of your song "Summer of Hate."

JH: [Sigh] Well, there is that. I just get tired of seeing hippies now who seem to me to be completely unproductive, deadweights...People in general who aren't particularly motivated towards something don't interest me at all. And I think a lot of the peace and love drivel is for the birds. There's a time and a place for it and now is not it. I'm just annoyed by people who are in avoidance or are in denial and I feel that a lot of the peace and love community are in denial of a lot of the problems that exist around us—the current community. The 60s radical community was pretty politically driven and motivated and they were talking and arguing as well as doing things about their situation. People now, I don't think, even understand a lot of the national, political situation that we're in, and I think that's terrible. I think people should be much more politically aware and active than they



are.

IN: It seems a lot of people want to remain blind, don't want to look at it.

JH: Well, of course. People love to live in denial. It's a great, safe place to be—until somebody whacks you over the back of the head with a lead pipe.

IN: So how did all this pain, alienation, and anger, lead up to you creating the musical entity now called Chemlab?

JH: I couldn't tell ya. I don't know. I'm not very good at psychoanalyzing myself and that certainly isn't the only thing that leads up to it. Lots of things did, as of course, every step you take in life is informed by everything you've done so far, inevitably. Boy, does that sound like a mountain of horseshit or what? I don't know. Dylan walked up to me, gave me a tape, it was something I liked, we started working together. What I thought was important at the time isn't necessarily important now. What motivated me then doesn't necessarily motivate me now.

IN: What does matter now?

JH: What does matter now? Oh, all kinds of things matter. Making music to let off some of the pressure matters. Touring to get some of the pressure off. Politics matters. Fucking my girlfriend REALLY matters right now because I've been away from her for a month. Boy, is that driving me crazy.

IN: What do you want to be remembered as when you die?

JH: Hmm...you know, I haven't thought that far yet. I don't necessarily want to be remembered. You know, maybe it's best to be transient. You're here, you do what you do, then you leave. I don't think there's going to be anyone around to be doing any remembering anyway by the time I'm dead, you know? I think human beings are almost certainly out of here and finished on a quick road to self-destruction which will culminate definitely in our lifetime. I think we're in a lot of trouble and we're about to buy the farm, hard.

IN: You seem pretty upset and concerned about what humanity has done and where we're headed. Have you ever tried doing anything about it?

JH: Yeah, with New England Clam Shell, which was a major anti-nuclear movement. I was involved in a lot of nuclear power station sit-ins, demonstrations. When they were building Seabrook Nuclear Power Plant up in New Hampshire we went and completely took over the whole plant. Just swarmed with thousands of people across the grounds, shut down construction for a while...but, of course, it's been built since. The whole anti-nuclear movement has collapsed. I think it's going to take something like one of the nuke plants by the San Andreas Fault to get shifted in an earthquake and California to flush into the ocean, have a couple hundred thousand people die and that might re-ignite some sort of anti-nuclear movement. Yeah, I used to be quite the bomb-throwing little anarchist. Actually, I was a bomb-throwing Trotsky-ite. Perpetual revolution!

IN: Did you get burnt out?

JH: I just felt I was struggling away in isolation without any sort of supportive community. A lot of the people I was working with, demonstrating and organizing with got locked up or left the country.

IN: It was amazing how after the Soviet Union crumbled, interest in the peace move-



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ment just dropped off.

JH: I thought it was long asleep before that. The whole youth movement, the aggressive, political culture, all died out in the early to mid-eighties mostly. You just don't see mass demonstrations like you used to. Hopefully it will come back, in time.

IN: I hope so too.

JH: I think it's a little late.

**PART TWO: An Interview  
with  
Dylan Thomas More**

IN: So how did you start making the angst-heavy music of Chemlab?

DTM: Well, my side of it, being the keyboard player, I'm not necessarily into the angst. I really don't have anything against the world, you know? I'm pretty happy with what I've got. I feel lucky to have it. I'm pretty laid back, but I like writing stuff that can be pretty aggressive. On this new album there's some of that aggression, but there's a lot more music to it. It's much more diverse. We're trying to expand our horizons as far as...what we should and shouldn't write. We really don't have the attitude that we have to write all that guitar-chunky stuff all the time.

IN: How did you first release, "Ten Ton Pressure" happen?

DTM: That was all with me meeting Jared. We were fooling around, basically. It was a goof, more or less, the whole Chemlab thing. It just kind of suddenly appeared.

IN: Pretty damn good goof.

DTM: Yeah. It just seemed to be the thing to start with. We kind of got lucky with the Nine Inch Nails tour. That kind of kicked our ass in gear and put us out in front of a lot of people and all the sudden we were "somebody"--when before, we weren't even a band. The first time I ever play live in front of anybody, it was in front of 5000 people. It was a humbling experience.

IN: Chemlab started literally spontaneously?

DT: Pretty much, yeah.

IN: How did you hit upon your sound?

DT: I had an EMAX and the first EP definitely has that really muted-crunch quality to it --as opposed to the more slick stuff of our more recent albums. I was learning how to sample at the same time we first started doing the band, so it just kind of came about that way. I got lucky with the sound sources I was fooling around with --HAM radios, 8-track reel-to-reel-- I was doing weird stuff with that.

IN: You were using a HAM radio? How did you end up

using that in the music?

DT: There's was this old man who lived across the street who had a HAM radio in his basement, he was about ninety, and I saw he had the antenna outside his house. So one day I walked across the street and said, "You got a HAM radio in there?" and he was all, "Oh yes, yes...Come on in." So I took a tape record with me one day and just recorded him working the channels...it was cool. I just said, "Do whatever you do and I'll just record it all." That was a cool way to do it.

IN: What are some other samples sources you like to use?

DT: I like movies that nobody watches...I go to underground video stores in New York and pick-up just weird stuff that nobody's heard of. Usually there's nothing to sample except one little sound in the whole movie, but it's worth it. Sometimes I take the movie samples and manipulate them so much that there just noise, you don't know what it is, oppose to having a lot of talking samples...I mean, I do that too, but I'm shying away from that a bit more.

Matt: One thing I'd like to know is, as a composer do you tend to pre-plan what you're going to write? Or do you tend to improvise more when you're working on music?

DT: That's a very valid question. More times than not, it's just happenstance. Sometimes I'll wake-up with an idea, but I'm not Paul McCartney, waking up with a hit song in my head, you know? A lot of times I'll just get a little melody in my head and play it out. Sometimes it'll work, sometime it won't. But most of the time working with samples you find music out of the noise you're making. It give you inspiration to write. With Chemlab I think it's more happenstance, for sure. It's not the only kind of music I like to write. The stuff that's more melodic and laid back and orchestral is definitely more pre-planned.

IN: With the "sutures" are you trying to revive the more experiential aspect of industrial?

DT: Yeah, I like that aspect of music and sound. I never look at them as specific pieces of music or anything and that's why Jared named them sutures. They were just little sound montages. You know, lot's of bands do that, they just don't differentiate them from the songs. It's more a flowing from one song to another sort of thing. I like doing sound effects too, so I like to be able to throw the sound effects stuff I do into the music.

IN: Do you just make sound-

effects for fun?

DT: I do stuff for the Internet. I'm also getting into video games with Playstation and things like that. People ask me to do sutures for them now—it's pretty funny. 'Yeah, okay, here's your forty-seconds of weirdness.' But it's cool, I like it. I'm glad people actually are that interested.

IN: So what did you finally decide to call the new album?

DT: "East Side Militia." It seems pretty appropriate for the times...living in New York as it is.

IN: So the title, 'Jesus Christ Porno Star' is out the window, then?

DT: Yeah, there was kind of a small problem...Marilyn Manson was going to call their new album something like that. I don't remember the name. Jesus Christ Anti-Porno something, I don't know. So we decided, screw-it! We named one of the new songs 'Jesus Christ Porno Star.' It's part of the lyrics.

IN: Well tell me about "East Side Militia."

DT: For us, we're definitely taking some chances...some of it's much more laid back, some of it's almost epic. Not to sound cliché or stupid, but kind of writing in more of an old style, like in the 70's when they had two or three parts. I like that style of writing. It's kind of cool. It's not just the straight thing through the whole song. So in that respect we're taking some chances. I hope people like it. I figure if people like Chemlab, then they probably like it for its diversity. At least this new album will be much more diverse.

IN: What are you attempting to bring to industrial music with this new album?

DT: Industrial isn't even industrial anymore, it's just like metal with a sampler—and that's not industrial. I mean, I don't even consider Chemlab industrial. That's just closest thing you could call it in as far as a category. But I like keyboards, I like to sample sounds, I like acoustic guitar and I like female vocals like that.

IN: Do all those elements appear on the new album?

DT: Yes. All of it does. There's little snippets of everything.

IN: Who did the female vocals?

DT: This girl, Stella, in Chicago. She's got several projects of her own and works with a lot of people. She came in, we kind of threw together a piece of music and decided to put it on the album. I don't particularly care for the piece, however a lot of people say, 'Oh, that's your single!' and I'm like, 'Oh, no way! I can't listen to that every time I go into a club!' So we'll see what happens.

IN: What drove you to start writing music?

DT: I can't do anything else...basically [laughs]. No, I get really antsy. I guess it's like any other artist profession, you know? There's so many painting a painter paints, not necessarily because they want to. I mean, sometimes I don't want to write music. I just feel like I have to express myself somehow. Most of it's just expressing to myself because I just sit in my room and tape stuff and nobody ever hears it.

IN: So you have a large collection of works just sitting on a shelf?

DT: I have a lot of stuff just sitting in my room. But I do other things too—I do soundtrack stuff that's apart from Chemlab. I use that stuff for other projects and I'm trying to get more involved with that. I did a techno-piece for that "More Mortal Combat" CD coming out and it might actually be in the cartoon [laughs]. You know, it pays the bill and I had written it anyway and they wanted it...hey sometimes it's just a job like any other job. I might as well not through everything I do away. If I have an outlet for it, I take the chance.

IN: Have you ever considered doing a solo project?

DT: Well there's a whole thing with this piece I did with Mortal Combat...Basically a girl I know at TVT hired me to do it and everybody liked it and it got put on the CD and I didn't even have a band name—now what do I do? I'm probably going to call it Dose, and do stuff like Underworld with it.

Matt: Dose? There's already a band named Dose.

DT: Well I guess I won't call it Dose [laugh]. Well I got other names...Kevlar, Loaded, Dose was just one...

Matt: ...Dose is Mike Watt with his wife playing bass.

DT: See! Always the good ones are taken! How about I call myself Nine Inch Nails? [Chuckle].

IN: [More laughs].

DT: Yeah, anyway, so I'm probably going to pursue the Underworld music kind of realm. I really like that side of techno...it's got a nice ambience to it.

IN: Is there anything else you would want the readers of IN to know about Dylan Thomas?

DT: I want money and lots of it!

IN: Do you have a plan for what to do with that money?

DT: Spending it all on a motorcycle and gear.

IN: Do have a motorcycle?

DT: Not yet. I can't afford it yet. So I want money!



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# Oneiroid Psychosis

By: Sharon Maher

Lars and Leif Hansen are the creepiest brothers you'll ever meet. Oh, they are not creepy people, both are friendly and quite personable. What is creepy about them is their deranged collective alter ego, Oneiroid Psychosis. Why is their music so - well - weird?

Most electronic/industrial today goes for the straight ahead, in-your-face, aggression. Leif explains, "I love a lot of that stuff, but when I sit down to write, I like to be more subtle, and try to express feelings that are harder to grasp and define. A lot of things about the world confuse and frustrate me, but being basically an introvert I experience it more as a disturbing inward emotional state than an outward aggression." That certainly is reflected in the music.

Lars continues, "Leif and I both tend to be more attracted to dark and unpleasant emotion. It's a constant struggle within yourself that you have to deal with by letting it pour out of you. I think it's more of knowing you have to let this unpleasantness out of you, rather than letting it destroy you. Then you grow from it."

"Oneiroid Psychosis is a mental infirmary that," as Leif describes it, "is characterized by an acute confused dreamlike state. Oneiroid Psychosis, the band, however, manufactures a confused and dreamlike sound structure intended to disturb the listener." Artistically, Leif explains, "we try to create a very dark and ominous atmosphere, like an orchestrated nightmare."

With percussion lines set to looped falling glass, crystalline high synths, and somnambulist sound structures, it's easy to imagine their latest effort, *Fantasies About Illness*, as the soundtrack to a particularly disturbing nightmare.

All creations of Psychosis Laboratories are conceived and produced without the use of mind-altering chemicals. For a band that delves so perfectly into the body's subconscious terrain, this statement in the *Fantasies About Illness* liner notes might come as a surprise. Drugs have become a popular internal access method, and have, in many cases, made the human component of personal enlightenment obsolete. In the case of Oneiroid Psychosis, however, drugs have not been the doorway to the soul. "For a long time, I've been interested in philosophy and exploring various perspectives on reality and human nature," Leif says, explaining his feelings on enlightenment and controlled substances. As time goes on, I've been taking these questions more and more seriously, because I've found so little in life that really satisfies on a deep level. Drugs have never really been a part of the search, seeing how

they can be so self-destructive. I value my clarity of mind a great deal and I don't believe that any sensory experience, no matter how pleasurable, can bring ultimate answers or enlightenment.

Brother bands have been something of an electronic music anomaly in the last few years. Mentallo and the Fixer, Jihad, and as Leif points out, Orbital are all bands who put aside sibling rivalry. How do these two brothers feel about working together?

"We get along extremely well," Leif answers. "We think along the same lines and move in pretty much the same direction artistically."

Lars concludes, "Leif and I have been very close our whole lives. We look to each other and have a great deal of respect for one another. I sometimes wonder if we are the same person in two bodies."

The Hansens are currently working on a third Decibel release in 1997. In addition to Oneiroid Psychosis, the Hansens have experimented with the noise genre, culminating in *NoOne*, a project they released last year on Feedback. Lars expresses interest in continuing on with *NoOne* so don't be surprised if further installments appear. As for the future of Oneiroid Psychosis, Lars says, "We are always writing music, so at this point I don't see any reason for an end. I hope to be writing music till I'm a decrepit old man."

That doesn't sound creepy at all.

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# CHRIST ANALOGUE

By Veronica Kirchoff

Christ Analogue's lead vocalist Wade Alyn is not one for modesty. Modesty's old school, he says. It's kind of like P.C. Besides, I don't think we're so much arrogant as we are convinced.

Convinced of what? First, that Christ Analogue's forthcoming album, *In Radiant Decay*, lives up to the pre release reviews touting it as the best electro release in years.

It reflects what we put into it, says Wade. We're finally happy with our work, for the first time ever. We focused more on sound design on creating something unique, keeping it within a structured format, but putting a lot of the more traditional 'Industrial' sounds within that structure.

The album was recorded, edited, mixed and mastered in about five months in Wade's home studio, on a ProTools system which Wade sings praises of (not literally). The ProTools system offers powerful editing capabilities, enabling the band to spend 'a lot more time being "computer geeks" than actually tracking stuff out.'

The songs are definitely 100% of what we think they should be, says Wade. We were able to get across on this album what we feel we get across live rather easily.

...Which brings us to the next thing they're convinced of:

We've never had a bad show, says Rey Guajardo, drummer. And they only keep getting better.

The band plans to start a self booked, self promoted tour around February or March, continuing forever (eight or nine months, at least).

So maybe they've never had a bad show, but they've definite-

ly had their share of onstage mishaps. Well, keyboard player Markus Von Prause has. He used to have a metal bar he'd use to smash things on stage... usually prop items specifically for that purpose. At one of their first live shows, Markus threw the bar which bounced off the floor and hit him in the eye.

Sometimes in his excitement, Markus not only injures himself, but others as well. Once, he threw his metal bar and it ricocheted off the wall, hitting Rey in the back of the head. Markus also knocked the wind out of Wade so badly that he couldn't sing the first seven songs of their set, which consisted of eight. And recently, an audience member was struck when Markus threw his keyboards off the stage.

That's the first time that has ever happened, says Wade. It was kind of scary.

While audience injuries are quite uncommon, destruction of equipment is not. According to Rey, it started with them spitting water on each other and escalated from there.

'At the ends of our sets, we'd just be so wound up... all that tension, that testosterone... we'd have to destroy things. So many mic stands later.'

Mic stands and drum pads and keyboards and... guitars?

They may be adding quite a few of those to the heap if recent shows are any indication.

Upon returning from their last tour, a three week stint which included the CMJ MusicFest in New York, guitarist Tracy Moody left the band to pursue his own project, Pinch. Wade asked Sean Setterberg of SMP to fill in.

He seemed confused, says Wade. He didn't think of himself as much of a guitar player, but he was just too perfect. We'd seen him a few times with SMP, and he's a nut. So we asked him to play with us.

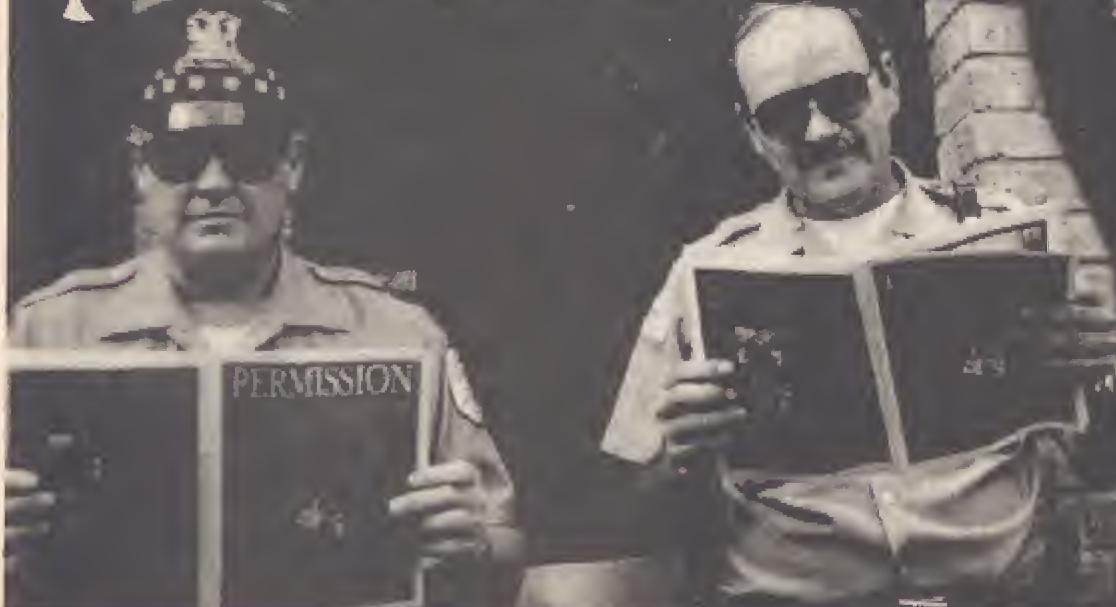
Sean quickly realized he had found his niche, and is now a permanent member.

Which brings us to the third thing Wade is convinced of:

I think I pretty much have the perfect band, he says.

Of course you do, Wade. The perfect band, the best electro release in years, and nary a bad show. I'm convinced.

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# PAIN STATION

It starts with a sound. A grainy, low-rate sample of a ghostly tone slowly rising in pitch continuously. It is perhaps the perfect audio representation of the title of Pain Station's full-length debut on Decibel Anxiety.

Although never intended as such, this dark collection of electronics could almost be a concept album: the diary of a man trying to cope with a modern world filled with isolation, where his only companions are mumbbling street people and faceless entities plotting against his only opportunities to escape a self-fulfilling prophecy of failure. This is the dark world of Scott Sturgis, sole member of Pain Station, laid out for all to observe on a small, aluminum disc. I recently had the opportunity to discuss the makings of what is perhaps one of the strongest debut albums in recent memory with its creator.

I'll ring something else that does work. I work chronologically too; I write the intro and go from there until I feel it's solid enough to move on to the following parts.

**IN:** The response to your Personal Demons demo was overwhelmingly positive, were you surprised by the response it got?

**PS:** Oh, definitely. I was a complete unknown. I'd recorded The End of You for the A.P./Zoth/Orgmog contest but only a couple people heard it by that time. I decided a demo would be a perfect way for people to hear my stuff and what better way to achieve that than to give about 200 tapes away? I sent several to labels and some zines, but the majority of them went to the general public on RMI and AOL. It seemed like overnight that people knew who I was and were saying good things about my music. I never really expected people to like it or to even contact me after they heard it. It was a great feeling to know that so many people liked my music.

**IN:** A lot of people were surprised to hear the change in styles between your demo and Anxiety - you seem to have dropped the coldwave/guitar-based material for the most part. Any particular reason?

**PS:** Well, I started the coldwave thing when I wrote The End of You for the A.P./Zoth contest, which had asked specifically for crossover bands. I continued with Cringe, but found that I started getting bored writing songs around guitar riffs. It just didn't allow me the same freedom that electronic sounds and samples allow. Also, I need to keep experimenting with my sound in order to be satisfied with my music, which may be part of the drastic change of direction. As far as what the future holds for my sound, I really don't know for sure. Right now my new material is leaning toward a more percussion-oriented tone. I love rhythm programming and I really dig incorporating beat loops into

it and that's what my new material is tending to reflect. Also, it's starting to sound somewhat more aggressive too. Beyond that, I've tried to leave myself room to go anywhere with my sound. By experimenting and keeping things constantly changing, I want to allow myself room to experiment and still keep things cohesive.

**IN:** Describe how you ended up on Decibel. Do you see this as a stepping stone to bigger things, or do you see yourself having a long relationship?

**PS:** Tom Muschitz, Decibel's owner, contacted me after hearing tracks on 21st Circuitry's Coldwave Breaks and Ras Dva's There Is No Time compilations saying he was interested in hearing more of my material. So I compiled what I'd been working on and sent him a couple tapes of the rough mixes of material I had. After he'd had a chance to hear the stuff, he decided it was something he wanted to release and that was that. As for our artist/label relationship, I'll stay with Decibel for as long as Tom will have me. When we first discussed my signing, I told Tom that with any luck he'd not only be helping me by releasing my material, but that hopefully I could help Decibel too. Tom's an extremely cool guy with a hell of a lot of integrity and deserves for Decibel to succeed. He believes in what he does and releases material he believes in. He cares about his bands and does everything he



can to help them progress. And when I talk to him, I'm talking to a friend, not just the owner of Decibel. So yeah, I see us having a long relationship.

**IN:** You've done some tracks for other labels as well. What were they and can we look forward to anything new in the near future?

**PS:** Well, as I mentioned, my first compilation track, The End of You, was on the little-known Zoth Omog Alternative Press. The Contest compilation which, for whatever reason, was never released here in the states. The End of You was also used on Ras Dva's There Is No Time compilation, and then another song from my demo, 'Cringe', appeared on 21st Circuitry's Coldwave Breaks compilation. As for future compilation appearances, I did a cover of Men Without Hats' 'The Safety Dance' that will hopefully appear on an upcoming cover compilation, and I worked with Tom 'Muschitz' doing backup vocals on an Alten Faktor cover of the Laveme & Shirley theme song, which should be appearing on a TV theme song compilation. Hopefully more compilations will come along soon so I can get some original material out as well.

**IN:** Chris Randall did some production on a few tracks from the new album. How did you meet and do you expect to work together any time in the future?

**PS:** Well, the way we met is a pretty weird story. Chris and his wife, Lisa, were on vacation out west and went through a town called Sturgis in South Dakota, I believe. I'd just sent them an order for an SMG t-shirt and along with it, a copy of my demo. Lisa recognized the name from the mailing list, so as they drove past a street sign with the word Sturgis on it, she decided to take a picture. I received a very nice letter from Lisa telling me about the trip and the photo was enclosed and I thought it was hilarious. I'd heard about that Sturgis, but the funny thing is that I'm originally from the very small town of Sturgis, Michigan, which is where my name comes from. So I e-mailed them and thanked Lisa for the nice letter and I suggested that my wife Jenny (then my girlfriend) write Lisa to thank her too. They got well-acquainted and became best buds and set us all up to meet in Chicago over a weekend. We went up, I met Chris and that's that. They were also the ones who convinced Jenny and I to take off to Vegas and get hitched, since that's how they eloped as well. As far as working together again in the future, I hope to be able to help Chris out with a project called Radio that's in the works. The project's still a mystery, so I don't real-

ly have any info on it but I'm hoping to be a part of it in some way. Should be fun.

**IN:** Was it difficult to hand over the reins to someone else on the production end, after doing it all yourself for so long?

**PS:** No, not at all. Although the trip up to Milwaukee to record Anxiety was the first time Tom and I met in person, I felt comfortable, conveying to him what I wanted and just let he and Chris take it from there with the production. And I'd worked with Chris at Warzone once before, so I knew he was comfortable with what Chris could do as well. They both do damn good work.

**IN:** If you could have anyone produce the next Pain Station release who would you choose and why?

**PS:** Oh, hell, I don't know. I certainly like the work John 'Dryer's done with Sister Machine Quip's new material. Someone's whose music I respect as well as his production work, is Seyren of Arby. It'd be a dream come true to have them produce a Pain Station release. Otherwise, I don't really follow the work of producers very much, so that's basically all I can think of.

**IN:** How does

putting together something for Decibel differ from your previous experiences of simply recording at home?

**PS:** At first it was a bit weird, but as a whole, I'm extremely comfortable with Tom. He gave me time to adjust and he listens to my input. It's really just like working with another extension of myself; it feels pretty natural. I tend to be a bit shy in the studio, I think, but I loosened up pretty well and it didn't take long at all to get used to working with Tom.

**IN:** The advent of affordable digital recording and inex-

pensive do-it-all keyboards is making it easier than ever for people to put out their own CDs. Do you think this is a good or bad thing, and what effect, if any, do you think it'll have on labels?

**PS:** Well, I think as a whole it's a good thing. I mean, it'll put that much more music out there for people to hear. If people want to self-release, that's cool, but I don't think it's going to put any labels out of business or anything. Also, if people have more knowledge of what they're doing before they get into the studio, it's going to help them that much more when they do finally make it into the studio to record material. That's surely a good thing.

**IN:** Where do you see industrial music heading in the next 5-10 years?

**PS:** With the changes it's gone through in just the last 5 years, it's so hard to say. It could easily go in any existing direction or plenty of directions that don't even exist right now. Who knows what technology will bring in the next 5-10 years? I do see it going in an extreme direction, though - either it'll go toward a more organic sound or toward a colder, machine-driven sound. I wouldn't count out the physical clang of metal pipes just yet, but I wouldn't count out a completely computer-driven sound either. Right now it looks like there are seemingly endless possibilities.

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# black tape for a blue girl

photo by Lisa Seuer

By Lisa Swiss

with actual violin and cello, as opposed to samples as in previous albums. The music is minimized a bit, so the voices are enhanced."

The music on this exceptional album has come together like a mini-orchestra. Rosenthal is now adapting his keyboards to be more like background music for the exquisite cello, violin, and intense vocal arrangements. Rosenthal is also becoming more diverse with his music, using many different musical components ranging from gothic/ethereal to Indian classical and turn of the century. The new album is definitely a turning point in his musical career and personal life.

Along with being the founder of black tape for a blue girl, Rosenthal is also the founder of the Goth/ambient/darkwave/ethereal label Projekt. The successful label was started in the eighties to help promote obscure bands, like his own. It has definitely worked. Projekt is the home for a number of successful bands such as Love Spirals Downwards, Lycia, Thanatos, Arcanta, Attrition, Loveliescrushing, and so many more. The summer of 1996 spawned the first ever two day Projekt festival "From Across This Grayland," an event which was also quite successful. People from all over the United States, and all over the world, gathered in Projekt's now home town of Chicago to see many of their favorite Projekt bands, and bear witness to black tape for a blue girl's first ever live performance. Rosenthal admits it was difficult preparing for his first live performance. The lack of musical training made transcribing music near impossible, making it necessary to re-learn all of his songs for the show. One would have never guessed, though, as black tape for a blue girl mesmerized everyone at the festival.

With the new album and the Projekt festival behind him, I asked what is in store for black tape. Rosenthal said they are making a video based on the new album, *Remnants of a Deeper Purity*, a sort of visualization for some of the songs. Also in the works, is a limited edition CD of songs from *Remnants* that will be reworked to put even more emphasis on the strings. Rosenthal has found someone new who is supportive of him and makes him happy. He feels content at his home in Chicago, and is keeping busy with all of his successes. I foresee a tremendous growth in black tape for a blue girl...and look for a second Projekt Festival called Dark wave.

The ethereal, electronically-based black tape for a blue girl, a very moody and romantic band, was started back in 1983 by Sam Rosenthal as an experiment when he picked up his first keyboard from Radio Shack. He wanted to use it as an outlet to express his feelings and emotions. First based in Florida, then making a huge move to California to go on to college, the electronics genius was actually a self taught keyboard player. Since Rosenthal hadn't received any musical training, all of his ideas were experiments with different sounds he preferred, in order to put actual feeling into his music. Rosenthal now records in a studio called The Lush Garden, where he oversees all of the musical and visual aspects of black tape for a blue girl.

When writing a song, Rosenthal will first set down the basis of the song with keyboards. Next, he will add in the angelic vocals of Lucian Casselman and Oscar Herrera. Then, other instrumentalists such as the violinist, Vicki Richards and the cello player Mera Roberts are added where he sees fit. If something doesn't sound quite right, he will simply take it out, like a director, or maestro. Rosenthal considers black tape for a blue girl more of a studio band than a live band because he likes the freedom the studio gives him. Instead of playing local venues for the past ten years then recording an album, he has spent years in the recording studio perfecting his music and working towards playing live.

black tape for a blue girl's first six albums, *The Rope*, *Mesmerized by the Sirens*, *Ashes to The Brittle Air*, *A Chaos of Desire*, *This Lush Garden Within*, and *The First Pain to Linger* (A seven song EP containing certain reworked songs that were previously only available on various compilations) are all examples of Rosenthal's intense feelings about love, loss, and desire. He portrays all these emotions in his music subtly, yet you can almost feel them the way he does. Inspired by, his then lover, Susan, these are all feelings Rosenthal knows about well and is willing to share. He is very truthful when it comes to how love can hurt, and how it can be easy to become obsessive with another and the search for true love. Rosenthal's book, the previously mentioned *The First Pain to Linger*, is about his love and love loss taken directly from his own personal journal and experiences that he had written down during his extensive traveling a long the years. Rosenthal has an amazing way of expressing his ideas and feelings very openly and is not frightened to display his more feminine side. Every piece of music comes from deep inside him, everything is very personal. Rosenthal feels, why should he hold back? Life is too short to dwell on these matters and not keep them out in the open.

With the new album, *Remnants of a Deeper Purity*—an artistic masterpiece, Rosenthal seems to be taking on a new, spiritual growth in life. The album brings together all the feelings and changes from the last albums and takes them to a higher level. Feelings have changed to betrayal and anger. Angry that he had wasted so much of his time searching for something that wasn't there. In the music you can sense that he is healing and going on with life. Not only are the feelings a bit different, the music is different as well. The music is much more dense. Says Rosenthal, "The songs flow together and the music is a lot simpler with piano pieces,

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"Ideologically, I am not a skinhead. I'm just a guy with bad genetics who would be going bald otherwise," says Dystopia One's drummer, Mr. Hymson. Well-spoken words from a man that shaves his head to cover premature baldness. However, this comes as no surprise if you're aware of Skinheads Don't Get Hathead on Dystopia One's latest album, Attempted Mustache. "It's so damn convenient," Hymson confesses. "I can't imagine having hair."

Hymson and keyboardist Baz Turd met in a college film class. At the time, Hymson was drumming away in the death metal band, Sorrow, while Turd was tickling the ivories for an undisclosed cover band. "So," confides Hymson, "cheating behind our bands' backs, we rehearsed a few times. The cheating was so good we decided to leave our respective bands and hook up with each other. We've been monogamous from that day forward."

Joining hands with bassists Johnny Cock and D. Cline, Dystopia is, so to speak, such made 'one.' But does Hymson worry that his Dystopian partner Baz Turd will ever leave him for another band? "Actually, I'm more likely to cheat than he is," Hymson confides. "I seem to wind up in this musical slut position. I'm friends with all of these guys with bands who can't seem to get a dependable drummer. Then again, I've also got this practice space in my basement. So,

lyrics -- I'm not a big reader -- my mind will totally atrophy from just watching *Three's Company* episodes."

In addition to conquering the world and changing the average person's perception of what music is, Dystopia One would like to find its own special niche in the hearts of industrial listeners. On a personal note,



# dystopia ONE

By: Sharon Maher

maybe I'm just being used for my free rehearsal space," Hymson emphasizes. "Baz Turd and I occasionally play with other people, but Dystopia's definitely been the main focus." So, does this mean these other bands are infidelities to Dystopia One, the real action? "At the most, they're one night stands. My true musical soulmate is definitely Baz Turd."

Hymson's romantic soulmate, he confesses, is Priscilla Barnes, who played Nurse Teri on *Three's Company*. In homage to Barnes, Hymson and the rest of Dystopia One have been known to put *Three's Company* episodes on their clip reel when they play live. CHIPS and Richard Simmons' *Sweating To The Oldies* also make an appearance. Hymson laughs, "On that tape, no matter what song it is, no matter when that tape comes on, it always seems like the fat people are in sync with our music and dancing to it."

Daring? Subversive? Existing well outside the confines of strict genre, Dystopia One produce a sound incomparable to anything else. Hardcore, punk, industrial rock, disco, and funk all weave their ways through a Dystopia One album, embracing, like a well worn pair of bell bottoms. Lyrics like this one, from 'Bronson Not Brosnan,' "I'm tough/both our wives died/but he's a pussy/ I bet he cried."

According to its lyricist, Hymson, 'Bronson Not Brosnan' is about Charles Bronson's character in the *Death Wish* series, in comparison to Pierce Brosnan's Remington Steele. "Basically, it's just pitting the ultimate tough guy against the ultimate pretty boy," Hymson explicates, "and, obviously, because we're a bunch of manly men, we think the ultimate tough guy is cooler."

As for Hymson's opinion of lyric writing in general, he finds it rewarding, commenting: "Now that I've been out of school for awhile, basically if I don't write

Hymson asks, as his parting plea, "Priscilla Barnes, if you're out there, please call me."

Late breaking news: Dystopia One bassist Johnny Cock passed away last November. Cock died of food allergies after eating an unusually large portion of spinach. A benefit concert is in the planning stages for early 1997.

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Test Dept's strength is definitely in the power of their music. Match this with a performance of phenomenal energy, the intensity and endurance of the band members, and you have an amazing work of art.

Paul Jamrozy is a diminutive man, with a closely shaved head and pointed ears. With large eyes and a distinct nose, he is extremely attractive. Offstage, he is very much the same presence as he is in front of a crowd, magnetic and stoic, only more enigmatic. He doesn't look at you so much as he senses you—your intent becomes more personal to him. Onstage, your intent, as an audience member, doesn't really matter—his intent is the driving force. That intent is that you get some sort of message from Test Dept. that it makes you think Offstage. Paul is more concerned with what you already think.

Test Dept. hasn't toured the US for ten years, and

got a bit more intellectual and we got fed up with being so intellectual."

This may seem a strange dichotomy to some who see Test Dept as a great political revolutionary force, utilizing their music and talents to impress and divulge their ideas (and ideals) upon a certain rebellious audience. Upon closer examination, however, and especially after seeing such a show as I did, lacking of a large audience, minus theatrics, one understands what Paul relates. The power of the rhythm, the energy of the beat, is a coherent force on its own. It doesn't require justification. I had a question of a personal note for Paul regarding the Miners Strike, which I had intended to include only as a personal indulgence, but to which he responded in way I found pertinent beyond my small interests. While he spoke of the difficulty in Americans understanding their politics and explained the division between North and South in Britain, I thought of our divisions, be they North and South, Left and Right, and realize that politically, are really similar all over.

"The sort of right wing government that we had come into power, had its own agenda. They had already been defeated in a miners strike under the previous government and weren't about to go back, and it became a guerrilla war, really. Against the state. The government said,



according to Paul it was simply a case of not having the right album out. Pax Britannica, re-released by Invisible, originally came out in 1991 Jungle Records. Taking a few years to come to fruition, Paul says of Pax Britannica. "By the time we put Pax Britannica out, we were finished with that shit. We had finished doing that ten years ago, and people don't understand that. It's a shame, but our fundamental philosophy is that you talk about politics, you talk about whatever you've got to have revolution within your music and that means you don't come up and turn out your greatest hits. You change every time. It's sad when people come and want to hear old stuff, want to hear a catalogue of the greatest hits and that's not what we're about. That's not what we've ever been about."

"Ministry of Power was basically an open ended book. We took it to a point where we were doing such huge shows that we just got bored. Once you get to that point, it becomes impersonal and you want to get back to doing something a bit more raw. At the end of the day, it was still about rhythmic energy, and it all just

"We're going to get rid of all the mines, we're going to rid of all the industry, we're going to get cheap foreign labor." Which economically, it may have been good for them, but they totally destroyed communities—just slashed them to bits, brutalized England as well and eventually it was a civil war. And we said, 'Ok, do we believe in what's going on or do we sit up and fight against it?' And that's what we did."

I find it very odd that Paul was so quick to mention our differences and failed to see the obvious similarities. If there is a gulf of understanding between Test Dept and their audience, it is that the band is not so ready to accept the comprehension of its audience.

By Misty Dawn

# Test Dept

"We're going to get rid of all the mines, we're going to rid of all the industry, we're going to get cheap foreign labor." Which economically, it may have been good for them, but they totally destroyed communities—just slashed them to bits, brutalized England as well and eventually it was a civil war. And we said, 'Ok, do we believe in what's going on or do we sit up and fight against it?' And that's what we did."

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# NEW MIND

By Sharon Maher

I am really concerned that the UK is one of the most censorship obsessed countries in the world, to the point that it is encroaching on individual freedoms, says Jonathan Sharp, discussing motivations behind his electro outfit New Mind. I really do think that my music is a reaction to the environment I am in, all the information I am exposed to as I process it.

Responding to right wing turbulence in his home country, England, Sharp chose to title his band New Mind to reflect looking at a situation in a really leftfield/extreme/non-PC kind of way to see something different -- a new way -- or something equally profound. Sharp is remarkably mild mannered, a trait that characterizes him more as an individual than as the voice and vision behind New Mind, a band which has, for example, displayed a picture of a woman being raped at gunpoint on the cover of its latest release, *Zero To The Bone*. I will use whatever means I need to make my point, Sharp explains, and if that means showing a woman raped at gunpoint on my sleeve, I don't have a problem with that.

Sharp indicates *Touch* (Can't Afford to be a Woman) as being seminal *Zero To The Bone*. *Touch* is seminal in that it beautifully personifies everything that is exciting about New Mind. With an intense vibrance, guest vocalist Jane Helena's voice rises and falls through subliminal resonance and stinging melody. *Touch* proves Sharp can balance lyrical musicianship coupled with dancefloor perfection.

*Touch* also proves New Mind is not for the philosophically faint of heart. Sharp explains that the origin of the track's samples is documentary on a sexually abused woman who turned to anorexia as a coping mechanism. The only way she can deal with her emotional trauma is to negate her sexuality and become a child again (returning to happier times prior to the abuse) and she can only do this by self destructing her body so it's no longer the body of a woman. I take that as an example of enforced gender transcendence. Concluding ruefully, he adds, What does an individual truly have control of other than their own body?

Like an electronic music crucible, New Mind melts and assimilates elements from all lifeforms in the synthetic universe. Tracks off of New Mind's first album, *Fractured*, displays strong attention to EBM with a nod to Skinny Puppy-style electro in songs like *Quilty* and *Enviro 4*. *Zero To The Bone*, on the other hand, with its ambient twists and occasional techno beats, more openly surveys the electronic music horizon imparting a harder and more exploratory sound than its predecessor. It's no great master plan to invent some new genre, Sharp says of the New Mind modus operandi. I just want to experiment and challenge people a little.

Challenging his audience is undoubtedly what Sharp intends to continue in his third New Mind LP *Furnace*, set for European release in mid-1997 on Off Beat. Incidentally, New Mind isn't the only pie Sharp has his hand in. Sharp uses Bio-Tek, also a one man project, as an outlet for his sometimes overpowering urge to create straight EBM. *A God Ignored* is a Demon Born. Bio-Tek's first full length was just released in Europe on Zoth Ommog and was licensed by Cleopatra for American release in 1997. Hyperdex-1-Sect, a collaboration between Sharp and X Marks The Pedwalk's deity Sevren Ni-Arb, is awaiting its first European EP, *Metachrome*. Also infesting various European compilations is Hexedene, Sharp's techno project featuring a live guitarist and a female vocalist.

As for the future of New Mind, Sharp enigmatically declares, I just hope that I can keep developing my ideas, integrating new idea/styles/sounds and keep it all interesting. Oh, and jerking the chains of small minded people... my MIND is all I have.



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other like spiders of creepy intensity. The following interview with Mark Pauline took place in mid-July. With a show in Austin looming, the SRL compound graciously allowed two photographers and a journalist (also with camera) take over for a few hours. Therefore, here lies the ending result: the tour, the extrapolation of meaning, the images. Don't try this at home.

The SRL compound reminds me of an amplified version of the workshop of my childhood home at first glance. Bits of metal, wire, and dust everywhere. However, here the machines that create, create instruments that destroy. In the center of the room stands the bulk of The Hand o' God, waiting for someone to add final touches, namely fingers. Pauline cryptically explains its name by stating that he envisions God would move things similar to the device. God's massive arm, hurling large objects into place. The tour begins. Rows of Walking Machines hang from the ceiling of the main workshop. In the far corner, the Rail Gun sits, obscured. We reach the computer epicenter of the SRL compound, where Pauline explains that he just picked up the two pieces of equipment in front of me for a small amount of money, and now that he has re-fitted them he can sell both for a nice profit margin. Much of the equipment, however, is not for resale, but is being stockpiled for future SRL plans, which he explains.

There have been thousands of theories put about the allure of creation and destruction, generation and entropy. Few, however, have embraced the total necessity for chaos. American culture is infested with the drive to produce, consume, and acquire. So, where is the outlet for destruction?

It can be argued that Mark Pauline has spent the last couple of decades researching that (although he would probably disagree). It can also be argued that Mark Pauline is a man with a hobby of blowing things up that has taken over his life. However, since SRL began in 1978, Pauline's position as director, coordinator, man behind the curtain, If you will, of Survival Research Labs. has brought him and his outfit attention as the band of engineers that created nothing less extreme than machines set to kill.

Call SRL what you like. Call them a performance art group exploring a modus operandi of chaos, call them a symbol of societies dark side, call them an outlet, call them a parasite, call them a bunch of people who like to blow shit up. There is not a definition for SRL and there never will be. Its evolution is as ambiguous as its purpose. No one, however, can argue that it is not enthralling to watch SRL machines crawl towards each



IN: On the actual web site, people are going to be able to log on and...

Mark Pauline: ...be able to operate machines. A lot of this equipment has been collected to do that. We did web broadcasts our last shows that were really successful. We got

ISDN lines dropped into the sites and then we just did a live broadcast. A few hundred people logged on each show. Maybe up to a thousand, we don't know because we don't have the logs of all the reflectors. We're probably going to be doing some stuff like that in the next month, I am sure, before we go to Austin. Nipon Telephone and Telegraph is possibly going to give us more equipment. We're trying to work a deal with them now that, if they provide the equipment, we can go very high end. Kind of a tele-robotics type thing where

people will be able to log into specific machines and watch the show from the perspective of that machine. So we're negotiating. They're interested and I think they might let us borrow all the hardware.

IN: So you can actually log in as 'The Hand o' God'...

Mark Pauline: Yes. I would

say about a couple thousand people would have access like that, at the most. It's sort of like a satellite link, but instead of watching on TV you could pick whatever camera on whatever machine and turn the camera and operate. People may be able to operate some of the stationary machines. Hopefully we will be able to do that in November. Our goal is to have that be part of the machines, where people can log in and run equipment remotely.

IN: Actually on stage?

Mark Pauline: Yes.

*We have walked out of the computer hub and into the far side of the SRL compound. The room has opened up into a cavern of bulbous metal, with machines, looking as though they have hoisted*

*more complete stage of construction. Props, murals of acts of sexual defilement, grinning faces, etc., stand on the floor next to ladders, fallen bits of wire, large gear wheels.*

Mark Pauline: Here's a couple of big machines. This is a jet engine flame thrower here. It's about, oh, a couple hundred horsepower jet engine. It makes a really nice huge white flame. This is the tele-operated air launcher here, which you wear a set of goggles and turn your head and it follows tracks. You just sight it by just looking out those cameras from your headset. You watch for the laser spot on there. So, it's like a tele-presence type machine and it shoots these cans, but we fill them with explosives. It will shoot them up about a mile probably. Those are usually filled with high explosives and there's a detonator in them. So when they hit something, they detonate. They're filled with concrete.

*Digging deeper into the dimly lit storage room is like crawling inside a pyromaniac's Christmas wish list, down to the discarded, cement filled Coke cans once used to hold explosives.*

Mark Pauline: This is The Jaw here. This is the Running Machine. Back here is the Shaking Machine. This is the Screw Machine. There's all sorts of stuff on racks back there.

*Across the corridor, the largest assemblage of gears, shocks, and motors looms dustily.*

Mark Pauline: This is the Big Walking Machine over here.

*Big seems like an understatement. Massive is more like it. Someone points out a prop peaking out behind the bulk of the Walking Machine.*

Mark Pauline: Oh yeah, there's the human skin back there. That's human skin tattooed by Greg Colts. You may even know

themselves into vistas of obliteration. Literally, they are hanging from every available space, including the ceiling, which is where I am looking.

IN: What is this up here?

Mark Pauline: That's an old walking machine. It got crushed by some other machine back at a show we did a couple years ago.

*Although the room looks literally alive with bits of metal, Pauline is pointing out various heaps of construction that barely resemble their full concert attire.*

Mark Pauline: This is part of some jet powered cart that I have to modify. That's part of our prototype for the Wheebo Copter. Jet engines, you know...

IN: Where do you collect most of this stuff?

Mark Pauline: Oh, everywhere—around. We walk down a corridor into another, more tightly compacted room of machines in a

him from the local tattoo scene.

Pauline undoes a padlock on the large sliding door and we are outside of the compound, facing the far end of the driveway, where more machines, in various states of assembly or disassembly, await changes.

Mark Pauline: Out here, there's a bunch of other machines. Again, even when this stuff is assembled, you don't really get much of an idea of what it looks like in a show because usually everything is all decked out—dressed basically for show. A lot of this stuff isn't even assembled. There's the B-1 there. There's a tele-operated arm back there. There's a whole bunch of machines all disassembled in here. That's a damaged prop there.

IN: How do you transport the machines to places like Austin?

Mark Pauline: Just put it in trucks. When we went to Phoenix we got one 24ft rental truck

you put them on the truck, they tie them down with chains. Two days later, you're there. It's very inexpensive. To ship a full flatbed trailer full of equipment- about 30 tons of equipment- costs about a thousand dollars to Phoenix each way. Very cheap.

IN: Comparatively speaking.

MP: Yeah, it's not much. So, for Austin, we do two flatbeds. I don't know if we are going to drive a truck. We are probably going to have vans to carry people there. For Europe, it's the same thing, but you get containers. Two of the times we've gone there we've taken two 40ft containers. We line up the machines on the road there. The police don't care because they don't want people parking and fucking around here anyway. We spend a week and a half, usually, loading them, and then they end up in Europe, three weeks later. That's also pretty cheap. Round trip for a container to Europe is about \$7500. San Francisco is a strange town. With only eight square miles to work with, builders literally shoehorn buildings together.

Therefore, there is no distinct union or separation between residential areas and warehouse districts.

*The base of Portero Hill, where the compound is located, houses a small neighborhood and nearby warehouses. In fact, to reach the SRL compound, at the end of a cul de sac, one walks down past a local park to and a school. I am struck imaging the Portero residents waking up one morning to find a menagerie of homicidal machines lying dormant at the base of the street. It's an ID4-like scenario of laughable proportions.*

We retrace our steps and head back into the compound, Pauline's home as well as workplace. His room is a collage of all things eccentric.

MP: This is my room. More computer junk back here. This is where I do all of my graphics stuff. I've got a Power Mac, a slide film recorder, scanners, and all that shit. So anyway, that's more or less what goes on here. Then there's, of course, other people who have places where they're building stuff now. Chip's got his shop next door. Then they're Christian, who's got a shop, and Kevin who's got a shop. Those are the main facilities that are connected with SRL. Independent people are doing stuff there. I helped them set up shops. They all came here to do machine stuff.

IN: Do you all support yourself through the work with the machines?

MP: Well, I support myself through a lot of different things. Some money comes in through posters and videos [see below for information on how to mail order SRL merchandise -Ed]. I make a lot of money on lectures. One of my major sources of income is lectures. Then there's buying and selling computer equipment. I make money doing that. Then, occasional fabrication jobs almost exclusively for laboratories. Weird special

precision equipment. The overhead [at the SRL compound] is really low here. The things that get really expensive are trying to buy parts. You can't always get stuff cheap. If you need it, you have to buy it, so it can be very expensive to maintain the machines, and keep the tools working, and buy parts for new machines. However, the overhead is cheap and living here is cheap. The owners like us and we get a really good rent on this place. That's probably the secret, having low overhead and also just the fact that, unless there is a show going on, which means there's money coming in connected with those kinds of activities, there's really not anyone around here except me, so I don't have to feed an army of people or really worry about people who may not be that familiar with this kind of equipment, damaging equipment or blowing up sand belts. Really, I'm basically the man behind the curtain. I spend all my time working on machines or setting up the next show. I do all the PR, promotional stuff. Once I get

fairly narrow subject, which was some of the behind the scenes things that I try to do to maintain a sense of familiarity between the people working here that leads to us being able to do these things without killing each other. Like the sort of familiarity that you get when people are in, say, battle. Where people who maybe don't know each other that

well, because of the kind of situation they are put into, become familiar enough with each other pretty fast, in the important ways, so that people are able to get along and not have hostility towards each other that would be dangerous. I talked specifically about why we are able to do these things under such extreme pressure without a lot of accidents and without hurting the audience. That's always a question. It really is one of those things, "Don't try this at home." It looks like it's out of control. People assume that it is unsafe, but on the other hand, nobody



a location and show set up and a deal done, then I just bring people in. Usually it's a little bit of a different collection of people each time. We brought 40 people to Phoenix. But, that won't come into play until 6-8 weeks before an event. Then this place gets very, very un-laid back. People are here all the time, day and night, and usually for a few weeks after until we get cleaned up.

IN: So when you do lectures, do you lecture on machinery or do you lecture from the artistic standpoint of this work?

MP: I usually pick out different kinds of topics depending on where I am doing presentations. When I lectured at Oxford University, I had a limited, 45 minute, slot, so I picked a



has ever been injured at a show. So, it's a mystery. Sometimes I will just explain what would be considered 'a mystery.' Sometimes I talk about how I come to a decision about what kind of machine to put in a show and how that is connected to the theme of what you try to do in view of the location you have, the time you have to set the show up, and the machines you have to choose from. Once you get there, how do you decide how to use the machine to get the maximum amount of impact out of it.

IN: Do you have an idea, when you get to your show location?

MP: Of course, you have an idea in advance about what the place is like. You build a set of decisions that make this kind of a show as opposed to that kind of a show. So sometimes I will talk about that. Sometimes I will talk about just mechanical things, like how you decide to make a machine, how machines get built. The organic way things are constructed here. SRL is the only organization in America—in the entire continent, in fact—that does large spectacles that isn't traditional, of an organized type. There are people who do much more ad-hoc stuff, like Burning Man, but these are much less organized sorts of things, much more free form. SRL events are very tightly structured and highly organized, or else they couldn't happen. It's much more like a theater event of some type. It's not like a free for all, even though it has the ear marks of that. But, we are the only group like that left. In Europe there are many groups that are ad-hoc. Of course, that's stretching it because even the most ad-hoc organization in Europe would be getting half a million dollars a year in funding. Everyone gets a salary. They're treated really differently. It's much easier to hold an organization together in Europe because you get funding, you get a lot of support from the government of the country you are from, typically. Unless it's England, which has the reputation of getting rid of anybody doing anything weird that's organized. Most people have fled England to do that kind of work, or are banned from there if they're from the continent. But anyway, in America, we are the only ones.

So sometimes I will talk about how you survive, how you do these huge productions in America, where there is no funding at all. How is it that you become the Republicans' worst nightmare.

For the most part, the Republicans have succeeded in disenfranchising the arts so that people either censor themselves, or they are reduced to complete impoverishment, at which point they just try to do small projects. Which is, of course, what the Republicans want because the Right Wing doesn't like the alternative that was beginning to be put forward by people who were well funded and saying weird things. The Republicans didn't like that because they realized the propaganda value was not in their favor and they wanted to get rid of it. So they did, and it worked

State of New York over this sort of thing...

MP: Well, it's because the Christian Right worked with local officials to ban our show there. So we sued the State of New York for allowing that to happen because the directors of the gallery went along with the Right Wing, fundamentalist Christians, and the local government, and banned the show for no legal reason. They couldn't do that. The gallery was involved in all of the things we were doing. It wasn't the director of the place but the person he hired to work with us [that was involved]. They were giving us money, all of the while knowing exactly what we were doing. Apparently this head guy [the director of the gallery] said he didn't know. Whatever, when the Christian Right found out about what we were doing they had a ban. We sued them and got ten thousand dollars from them. We got paid about half of what we were due. I lost a lot of money because I had extended a lot of payments out for things I never got paid back for. So we were really just suing for permission to do the show and have the funding started where it was left off. But the Attorney General for New York State said "No way." Once we won a couple lower court decisions he said, "Look, we're never going to let you do this. We'll give you ten grand if you leave us alone." So I accepted it because I didn't want to spend ten years fighting in the courts for that. So, we did get a settlement, it's true. It took many years to do that—four years. I'm sure they weren't very happy about it. I'm sure I'm not welcome in New York any more on the level of arts funding. But, basically, that totally torched any relationship I would have had with the art world, suing an art organization. You just get blacklisted for stuff like that.

IN: I heard that Pat Buchannon was involved, protesting the degradation of the Bible...

MP: Well, he said that we were Nazis on 'Crossfire.' He said we were like the Nazis because we were burning books. Pat Robertson went after us too, on 'The 700 Club.' His attack was that we were Satanists!

IN: Do you encounter that a lot? People who say that, because you create machines, you are therefore Satanists? I find that absolutely insane.

MP: People say all sorts of rotten things about us. We don't really have much. We are basically self-contained. We don't get much support from any legitimate source, ever. Probably, we never will. I, and the other people here, basically do things that aren't really watered down. Here, everybody does what they want to do. We just don't get any real support, ever. It's illegal. Nobody's



very well. They work with the big museums to basically destroy all the small galleries in America that were doing good stuff. These small galleries would be doing mostly straight stuff or not very interesting stuff, but they would always have some weird thing in their program somewhere. Now, the only place left that does that is COCCA in Seattle.

*SRL has a long history of unusual circumstances surrounding their shows. One such story occurred in New York State, and is often referred to as the banned 'Bible Burn' show. In collaboration with the Right Wing, New York State officials succeeded in banning an SRL performance after posters had appeared around town with the bold header, "Ever want to burn a bible?" In response, Pauline sued the state and eventually received compensation. I ask about this...*

IN: You actually got a settlement from the

allowed that. Historically that's always been true and it will always be true. Anybody that does what they want to do doesn't get anything out of it, except the pleasure of doing it. That's the law of the nature.

IN: I know SRL started in either '78 or '79...

MP: '78.

IN: What was the first machine you built?

MP: The first machine was the Demanufacturing Plant. You put something in one end and it would bring it down a belt and into a chamber where it would be all chopped up and spit the stuff out. It had a very crude sequencer built with industrial timers. The first show was "Machine Sex" where, at a gas station during the gas shortage back in 1978, this machine was used to chop up these dead pigeons that were in Arab doll costumes and shoot them out at the people

my ability to be insured. The museum was threatening to sue me, and they certainly never talked to me after that. That was the end of my relationship with the Museum of Modern Art.

IN: There was more than that, though. Didn't the Police have to come down and put out a fire?

MP: Well, yeah. But we had permits to do that show. The museum basically forced the Mayor's Office to give us permits. They tried to stop the show. The Fire Department didn't want us to do it and they tried to stop it the day before, but the director of the museum called up the Mayor's Office and said, "You're not going to stop this. This is our groundbreaking ceremony." They didn't tell us not to do anything. We still did all the stuff we weren't supposed to do. And they couldn't do

this is the most important thing to spend your time doing. I think that it's a twofold thing. I have a lot of respect for the people that develop these kinds of technologies, but I don't really expect them to really understand what they are doing. For me, I think it is much more important to understand what they mean aside from the original intent. That's what I pursue, personally. My point of view is that it is important to understand what can be done with it and not in a traditional sense. That's the reason I exist.

IN: What do you think of the military and their uses of technology?

MP: I think the military has gone from being a leader in the development of technology to being a leader in a way that we deal with technology. The high tech world does that too, creates these devices that deal with our fantasies about a better life or an easier life. Not promoting something as a practical manifestation of our desires but promoting it as a complete fantasy. I think the military, now, has taken on a much more parasitic relationship with the high tech companies where it put forth the idea that the desire for products could be related to something that wasn't even real. Now, high tech companies are creating these devices that the military is redefining as military devices. You have



standing there. That was the first show. We sort of took over this gas station. It wasn't open on Sunday. The owner came and I gave him twenty dollars and I told him we were going to do it anyway and he, for some reason, went along with it.

IN: Was that the only machine at that show?

MP: Yeah, that was the only machine. There were some props, like fire props and stuff like that.

IN: And from then until now you've done...

MP: 51 shows. Formal shows. That doesn't count, like, demo shows and stuff like that.

IN: And the only time you have been sued was the MOMA guy who was driving by?

*Another show that involved unusual circumstances was the Groundbreaking Ceremony for San Francisco's Museum of Modern Art (MOMA). Although SRL was invited to perform by MOMA, a great deal of concern trickled down from the powers that be in this city. However, the ceremony was allowed to take place, with SRL on the bill, but fate would have it that an ambulance chaser happened to be driving by during a particularly large explosion. He sued for hearing damage that supposedly had occurred while passing. The case was settled out of court.*

MP: Yeah, that was the only time there was a real lawsuit of any kind. And that didn't affect

anything about it.

IN: What do you see as the relationship between machine and man?

MP: To me, I see these devices, machines, computers, any of these things, as extensions of what people are; either extensions of the way people think or extensions of things they can do physically, abilities they may have or wish to have. That's my religion, basically. I have a faith in them, not because I think they are good or think that they are going to change the world in a positive way, but because I think if you are going to spend time doing anything it should be something important enough that it is worth spending time looking into. I think the nature of people's relationships to these doppelgangers that they've made of themselves, is not very clear. It's been clouded by things like the practical focus of that sort of work. People try to treat it in a very unemotional way or a way that's not very helpful in really understanding the affect it has and really what it means. So, at SRL, we strip aside all of the typical ways of looking at machines and have a pure obsession with them, seeing what develops from looking at technologies in that unbiased way, a way that is not consistent with the original intent of the people who built these things. That's what SRL does. My view is that



Admiral Owen, who just retired from the Joint Chiefs of Staff.

*Pauline points to a picture tacked to the wall across from us. A hand holds a wasp-like mechanical object about half the size of a human finger.*

MP: Right there is a picture of him holding this miniature surveillance plane that has a tiny camera in it. It's a little thing you control from an IBM Think Pad which flies around so you can look at the enemy. These are scary devices, the idea that you could make that for a couple hundred dollars just out of off-the-shelf items and it would be that advanced that it would be able to do that. But, that's not military technology. The military is taking these civilian ideas and applied that to making military devices which are just as effective as a military weapon and certainly very frightening to developing countries that have a very tenuous kind of technological base. The military is smart enough to realize that they can get more bang

for their buck basically by stealing ideas and redefining them from the civilian sector. Which is largely what I do at SRL. We take ideas and redefine them and turn them into something a little bit dif-

ferent. Taking the aura that these technologies have and then putting them back in a completely different context and getting attention for that. So, we do the same thing. We're parasites. But we've always been parasitic in that way.

IN: Is SRL a reflection of what is going on?

MP: I think it's a very close, coupled reflection. I try to be aware of what's out there. The fact that I've been able to make some amount of income by knowing enough about technology. You can't make a lot of money buying and selling machine tools. It's not that easy. The margins are narrow. You have to put so much time into it and what you get out of it is—you might as well just have a day job. On the other hand, the fact that there is obsolescence in this area, I looked at that and said, "I can make a little bit of money and I can make more money than I could by working." It's not consistent money, but it's a little bit of extra income. That's something that couldn't have happened a couple years ago. It would have not been possible. But I saw that it was possible now and I shifted over. That provides money and equipment for the organization. Basically the transubstantiation of technology is much more easy to do these days than it was in the past. You don't really need to have cash to buy stuff. You can trade on what you know about stuff to end up with the equipment you want, so you don't have to go out, have a job, make money, pay taxes on it, and do all of that complicated stuff. Having that kind of equipment in turn allows me to produce things really fast. I have to adapt, too. It's much harder for people to have spare time to work and help out every day out here. But if I prepare all of the equipment, I have very good equipment in very good condition, and I have a lot of it, when a show comes up, I can just bring in ten or twenty people in here. They can be working

then when something comes up just bring in people, that's analogous to what the commercial sector does, it's called 'Just In Time' manufacturing, where they wait for an order, then hire a people, temps, bring in equipment, do subcontracting, and they are able to produce a product and get it to a supplier in the same way they could have done if they had this huge overhead. I am always trying to be aware of what's possible. That's how SRL has always worked. What's out there that can be exploited without going the traditional route. Sometimes it's harder to do it that way and you may think, "well, I should have just worked for a couple weeks and made the money to buy this thing" but on the other hand, the things you learn by doing it in non-traditional ways, you never know. It pays off later. It makes it easier next time. I think the state of mind that is created when you do things the way nobody else does them creates a model that other people can follow. I think it is a more humane way to live your life. It also results in having a lot more self respect because you didn't do it the way you were supposed to do it. If you can do it, you feel like you've got one over the rest of the world, which is a good way to maintain your self image. For me, anyway.

IN: So, what then, exactly, is SRL?

MP: SRL's a parasite. It's very much like a lot of businesses that operate these days. Businesses have taken on a whole different amorphous aspect of them and SRL is the same way. It changes continuously. It's always changing. The only thing that is consistent is that the point of the thing is to do these productions. But the productions, really, are just a reflection of what is possible, given the current state of the culture you are living in. It's always been a direct reflection of that.

IN: Is it a dark reflection?

MP: I don't know if it's a dark reflection. It's a skewed reflection. It's an inverse reflection.

IN: Some people like to say that SRL is, quote, "a bunch of guys that blow shit up"...

MP: But it's not all guys. There's a lot of girls that blow things up, too. It's a bunch of people that blow things up. IN: Believe me, as a woman, I respect that.

MP: But people say that because they don't have an idea of what it is like here. I think largely

it's people who see you're having fun, and that's just uncool. Yeah, it's just playing around. I am certainly the first to admit that. It isn't serious in the same way that your day job would be serious, or traditional careers would be serious. It is just goofing around. Of course! To me, that's an important part of it. It's not practical, and it's not very helpful in any kind of traditional way. But I, personally, think there is a place for those kinds of things in society even though they are not very encouraged. I think that it's worth it. I'd like to



for their buck basically by stealing ideas and redefining them from the civilian sector. Which is largely what I do at SRL. We take ideas and redefine them and turn them into something a little bit dif-

ferent. The equipment all works. People are familiar with it. It's all the same type of equipment they may have at their job, all the way from the computer stuff to the machine tools. You can crank stuff out very fast, this way. The fact that it is possible to maintain this kind of equipment or acquire it in the first place, that's a new thing, without having a heavy production schedule where you are out there every day, making money to support the overhead of the operation. The fact that you can have this all in place, and

make a place in the world for it. When I say make a place, a lot of times you have to force your way into the society. It's not a graceful process. That's part of the reason we have the reputation we have is that it is not graceful. It's hard to do that. People don't want you to do what you want to do. They want you to do traditional things. They want you to do the same thing everyone else does and because most people do what they are supposed to do they come become very imitated with people who don't do things the way they are supposed to do them. They break the law. They break the rule. People don't like that very much.

IN: Then is SRL an outlet for people?

MP: I don't know. I wouldn't want to live any other way. I don't know about other people. But, it sort of works that way. There are a lot of levels of participation. There are people that like to help out, work on the productions. There are people that like to go to the shows. There are the people that come by and bring stuff over, who support it. There are a few companies that give us a lot of leeway they wouldn't give other people, because they like what it is. There is a whole range of participation.

IN: What exactly happened to your hand?

MP: I was making a rocket motors for props for a show and I was handling one of them roughly. It blew up and it almost killed me. I was in critical for a few days, then I lived, and they put toes on my hand.

IN: I noticed that...

MP: Yeah, those are toes. About six months after [the explosion], they put these toes on.

IN: You lost all of your fingers except one?

MP: Yeah, that's what happened. I never tried to make more of them [the rocket motors] again. They would have been

great props, but I was probably too young and impulsive to be doing that kind of stuff.

IN: But that didn't sway you from keeping on going?

MP: No, not at all. I continued to do irresponsible things as soon as I got out of the hospital. But, I get a lot of mileage out of it. It's kind of fun to shake people's hands. Especially straight people. Whenever I get the chance to shake the hands of squares it's always funny.

They always reel back, and that is always entertaining. Occasionally I get to shake the hand of some important people so they are always shocked and disturbed and I always find that really funny. In fact, CBS did a feature for the thing we did on the Connie Chung show and, that woman, Dana King, who's on TV, I got to shake her hand. She did that! She pulled her hand back. It's pretty entertaining, that kind of reaction. But also, it's good from a safety standpoint. It's probably one of the reasons people haven't been killed around here. People believe me when I say, "you have to be careful, you have to do this or that..." because I am obviously a good example of what happens if you're not. So, in some

ways, it's probably good. There is a real emphasis on being careful even though we do things in a crazy way here.

IN: What do you think of TV?

MP: Well, I watch the news. I don't think much about it. I like watching the news, but that's about all I really do with my TV. I sell videos of the shows so I consider it to be a neutral thing. I don't watch TV programs. If that's what you mean by television, I haven't watched those since the 70s.

IN: So, as far as you know, 'Three's Company' is still on.

knew if they took more they would get in more trouble. We tried to sue them, but it was really complicated.

IN: Do you think the entire basis of that movie was based on SRL?

MP: Oh, I am sure it was. But again, I never talked to anybody from that movie. They never talked to me. They just stole footage.

IN: So, what's going on in Austin?

MP: We're just doing a show. It still remains to be finalized, but I think the chances are good. Everything we do is iffy until it happens, but all the signs are good. There's a good set of connections there. You can work there late into the Fall, so it's perfect.

IN: What type of venues do you characteristically look for?

MP: Any big venue. It has to be really big. Indoors or outdoors, it doesn't really matter. We've done shows in both.

IN: What are your preferences?

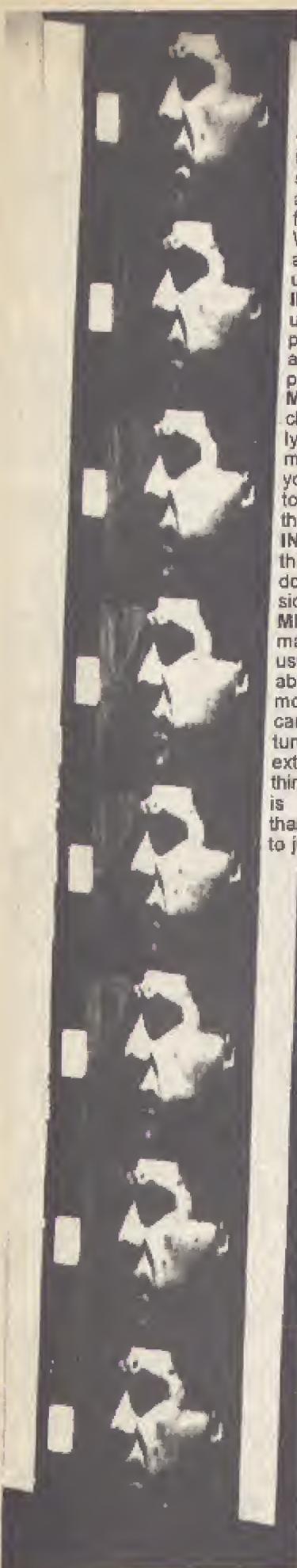
MP: I like to do shows in big indoors buildings, preferably.

IN: Do you have an idea of what you are going to do before you reach the venue?

MP: Of course we have an idea. But, you can't really think that way unless you have a lot of money. Money is what makes things defined. Things change and you can't afford to change them

back and you have to be able to give it up and keep the production going. You really have to look at the bigger picture when you are not rich. You can see what happens, say a film project, the ones that cost 50 million dollars, where people beat their heads against the wall to get a certain kind of a thing because they don't want to do anything else. They don't want to re-think it because that would be admitting defeat. You can blow a lot of money just by doing that. Like *Apocalypse Now*. In some cases that's fine. You make history by doing it that way. But you also spend a lot of money. Since we can't spend a lot of money, you just got to know when to give up and go on and do it a different way. It has to be organized to a certain extent, but you have





to be flexible. That's all the way down the line from the staging of the show to what you're deciding to put in the show. How you are going to feed people. What parts you are going to use.

IN: Do you end up bringing parts with you, anticipating problems?

MP: Yes. It's cheaper, usually, to bring as much stuff as you can than it is to buy stuff there.

IN: I can see things breaking down on occasion...

MP: The machines are usually pretty reliable. They're more like race-cars. They are tuned to be extreme so anything built like that is less reliable than anything built to just be a sculp-

ture. You make a machine that just sits there, doesn't move, it will probably last a lot longer than something that moves and longer still than something that moves very fast, or weighs a lot, and longer still than something really extreme. There are reliability issues, but we've been able to manage it. But I would say that of all the shows we have done, only one or two has been really unsuccessful shows, and that's pretty good. Usually they don't come off as a bunch of random events. It usually comes off as an actual cohesive event. The odds that we work against are impossible odds and that's why no one else tries to do that kind of thing. And there isn't going to be anybody else doing these kinds of shows. No commercially sane person with commercialized views would ever consider doing these kinds of things. That's why SRL is the only one that can do these kinds of events.

IN: One complaint I have heard about SRL is that in the earlier days, you let the machines to kill and let them destroy each other, where as today you are more inclined to try to salvage them for future use.

MP: We always try to salvage them. That's just ignorance. That's probably somebody who hasn't been to any shows, or hasn't been to many. But, no, we always have kept the machines. I still have all the machines from back then. They are all packed away. The props we do throw away. Certainly we do destroy a lot of stuff at every show, but it's much more difficult to just destroy the machines. We also do different shows. Sometimes you go after the audience. Sometimes you go after the props. Sometimes machines really get destroyed. It just depends. Every show is very different in that way.

IN: The first time I saw SRL footage, I was

very disturbed. It just seemed so strange to me, that I would have that reaction, because I watch movies where people, left and right, are killed and yet watching non-living objects destroying one another was disturbing to me. MP: We're sort of a variation on that theme, where it's much easier to deal with seeing other people getting killed but it's harder to watch animals being tortured. People have a harder time watching something that's not human, that they have invested emotion into, being destroyed, than it is to watch something being destroyed that they have a healthy dislike for, like other people. At least with humans, there is always self-loathing. With machines it's not necessarily like that. There's not that element of hatred towards things. People look at technology and machines and most people have a more hopeful viewpoint about it. To see it debased in that way can probably be disturbing. That's part of the entertainment value of using machines. That's why you can have a show that comes across as a theatrical event without the conventions of language... At the risk of being cheesy, perhaps, as Bill Leeb says, 'the language of machines?' ...or the things that traditional hold a time based event together. You can actually do that with machines. I think that is something that nobody ever knew before. We started doing them here. It does actually work. People will actually see it as a complete event, despite the fact that it doesn't have all the range of options you would have with human performers. That's just something we discovered here, by doing stuff at SRL. So, there are a lot of reasons why that is true and I think that is one of them. People have an emotional attachment to machines and it's disturbing to watch them destroy one another.

**Bay Area residents, terror stricken over the past incidents involving the Unibomber, will rest a bit easier knowing that the San Francisco Police Department's "Environmental Crimes Division" had questioned SRL about their activities prior to the arrest of Theodore Kaczynski. I am sure that IndustrialatioN readers will sleep better tonight knowing SRL was not responsible for the seventeen separate bombings attributed to the Unibomber. Ironically, the night of the Crime Wave show, when Pauline was questioned regarding the Unibomber case, SFFD, accompanied by San Francisco's finest, arrived shortly after fans left to personally assist SRL in the clean up. As a thank you, Mark Pauline and Engineer Mike Dingle accepted the 13 charges filed against SRL by SFPD and the two by SFFD. As a result of this, and further complications, SRL has now been told explicitly by the City of San Francisco that if they try to hold another show in the area without proper permits (as Pauline says, "a complete impossibility"), "SRL masterminds would be doing several months of jail time." For more information regarding these incidents, visit SRL's web site at: [www.srl.org](http://www.srl.org).**

Says Pauline: "If you think that's a sign that society is regressing, please call Willie Brown, Mayor of San Francisco, at (415) 554-7111, and explain your point of view." If you have enjoyed this article and Mark Pauline's views on life, the universe, and mass destruction (or even if you haven't for that matter), why not show your support by buying SRL merchandise? Ten separate SRL videos exist, ranging from \$15 to \$25, chronicling every major SRL show. Copious posters are still available, both black and white and color, including the poster for the banned "Bible Burn Show." As well, two SRL t-shirts exist, one full color on white and white on black respectively. Catalogs are available through SRL, 1458-C San Bruno Ave, San Francisco CA 94110 or [WWW.SRL.ORG](http://WWW.SRL.ORG). Spend lots of money. Chicks will dig it. Mark Pauline will like you.

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# SONIC REVIEWS

**Aghast View - Nitrovisceral (Cri Du Chat)** On the full length from this Brazilian electro unit, they come across as an echo of the early Leætherstrip sound (with a hint of "Caustic Grip"-era FLA). Guttural English vocals explore themes of war, death, and political wrong-doing as layers of rapid synth sequences and grainy dialogue samples fight it out on the dance-floor. While they have the sound down, it would be refreshing to hear the band attempt to introduce some of their own elements into the mix rather than just emulating other bands. A good number of the sequences sound like retreads of other songs you've heard and maybe even some you haven't ("Headdross" shares a baseline suspiciously similar to System der Dinger's "Distorted Minds"). If you're dying for some Leætherstrip-like music, then this disc is probably worth your while, but for my money, Wumpscut does it better. (*Cri Du Chat Disques, Cx. Postal 42396 CEP 04299-970, São Paulo, Brazil*) [Shear]

**Airwaves - Second Shift (Opcion Sonica)** Yes! Ambient from Mexico! This is what I live for. The excellent Opcion Sonica label has brought to us more proof that not all of Mexico is responsible for that annoying mariachi music. Airwaves is the one man project of Oscar Menzel, and quite successful at that.

Like all ambient music, Second Shift is a complete performance. There are no stand-out tracks or choice cuts, so to speak. Just haunting melodies that sift through the air. The background music to out of body experiences. Even the song titles reflect this: "Tantric Flesh Dream," "The Garden Trellis," "Like Floating In Space."

This disc is a very successful release. Ambient fans should have no difficulty with its style and direction. So go get it. Now if you excuse me, "Exits Into Daylight" is starting... (*Opcion Sonica, Tamaulipas 125-23, Condesa 06140, MEXICO D.F.*) [KYron]

**Alleviation (Silber Records)** Eighteen tracks. None of them previously released. A majority of them

from established yet underground bands in the (so-called) gothic/dark-wave (and occasional industrial) genre. How could this possibly go wrong? It doesn't. This is possibly the most innovative, original, and refreshing compilation I have seen in a long time. The artists were obviously picked with great care; there are no dud tracks, no lulls in the light air of this disc.

Opening this compilation is Dust, a (one time?) side project of Mike Van Portfleit and David Galas of Lycia. This is a great and unexpected opening. Vocales, yet extremely powerful, it sets an extremely high quality pace for the rest of the disc. Other powerful but lesser known bands stand alongside. Trance to the Sun contribute a nine minute outtake that is extremely tight, extremely beautiful. Faith and Disease add a live version of "Crown of Thorns" which allows vocalist Dara Rossenwasser the spotlight. Tubal Cain show up with an outtake from the Left album that adds a bit of light industrialism. Kill Switch Klick vocalist dA Sebastian does spoken word to noise accompaniment, which, being that his solo work is not prevalent, is worth hearing. Attrition rounds out the pack with a strong cut, circa 1994.

Of the lesser known acts, The Unquiet Void's spooky melodies stand out, where as Falling Janus provides a high quality interpretation of the familiar gothic chords. An April March and burMorTer, as well, are extremely worthwhile contributions.

In all, this disc is so worth picking up, words can not describe it. In a world where gothic compilations are structured around the same six to eight bands with a similar derivative sound, a compilation like this that showcases what innovations can be done with this style of music is so much needed. If you like dark-wave, go get this. It's worth it. (*Silber Records, PO Box 18062, Raleigh, NC 27619*) [KYron]

**Arcana - Dark Age of Reason (Cold Meat Industry)** Playing this CD reminds me of being swept into Renaissance times, vast forests and mystical adventures- the time of beautiful music. Arcana is a new band from Sweden that takes you to

a higher realm with their traditional vocals and music. Reminiscent of older Dead Can Dance (*Within the Realm of a Dying Sun*) yet very innovative, I can't stop listening to this CD. Ida Bengtsson and Peter Peterson offer heavenly voices- the sounds of angels swirling with violins, flutes, and acoustic guitar. A highly requested band from all over the world, this is without a doubt a phenomenal release. Put this in, lay back, and start to dream of castles, dragons, and another world. (*Cold Meat Industry PO Box 1881 581 17 Linkoping, Sweden*) [Usa]

**Arcanta - EP (Projekt)** Arcanta is an amazing band that combines the sounds and vocals of Gregorian chants with acoustic sounds. All songs are written by Brother Tom and vocals are supplied by three different voices, including Brother Tom. The dark chanting is beautiful, yet eerie in how they remind you of cathedrals and medieval times.

The first two songs are done primarily a capella, and you need to have a truly skilled vocals to pull this off, which Arcanta proves that they do. The third song is a bit more traditional with acoustic guitar and Brother Tom singing words rather than chanting. An artistic CD, what a refreshing change from the mindless garbage out there. (*Projekt, PO Box 166155, Chicago, IL 60616*) [Usa]

**Battery - Distance (COP International)** Take the electro-edge of two synth-heavy music hackers and fuse it with the emotive strength of a powerful female vocalist and the end result is Battery. Enter this trio's collective vision by route of their new album, 'Distance', and the result is an explosive journey into the depths of love, pain and tech-fused romanticism. By mixing aspects of electro, goth and even 80's new wave on 'Distance', Battery has cultivated a sound that embodies the dichotomy of human emotion and silicon processing. Thriving on a creative expression that speaks in many tongues, the band's music can be as lulling as an angel singing sorrowfully in darkness, or as chaotic as a system crash pulsing out the rapid language of machines. Working in union with this synthesized angst and ambiance is the elusive, sensual presence of Maria Azevedo's voice. Nearly every track on 'Distance' that she appears on is a striking affirmation of the passion and strength rooted in her ability. For a genre that is just beginning to explore feelings beyond anger and paranoia, 'Distance' makes for a potent release. (*COP International, 981 Aileen St., Oakland, CA 94608*) [JF]

black tape for a blue girl- remnants of a deeper purity (Projekt)

**LABELS/BANDS:**  
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We accept: CDs, LPs, EPs, Tapes, Video's, 7"s. We try to review everything we receive, but sometimes circumstances beyond our control make it difficult for us to review all of what we receive. Ex. Theft, Postal System, Wrong Format, etc.

The new black tape for a blue girl is astounding. Sam Rosenthal gives a different sound and feeling from previous CDs he has done, remnants of a deeper purity is a bit stronger, maybe even a little louder than what we are used to. There is a lot more emphasis on the vocals, which is great because Oscar Herrera's and Lucian Caseelman's voices are wonderful and should be heard. The lyrics seem a bit more bitter rather than sad. Like "How can I take our love and find purity/ I loved you so desperately/ I believed your every word/ Yet I've watched you emerge from others' beds/ For you have taken my heart and fed it to snakes". This was taken from my favorite song, "For You Will Burn Your Wings Upon The Sun". The song has very powerful emotions that swirl together deception, sadness and bitterness. The whole CD starts off pretty strong actually, and hits a climax with the song just mentioned. Then it blends into a much more mellow musical with the exception of one acoustic song called "Remnants of a Deeper Purity", which reminded me of finding a new love, maybe in someone new, or rekindling an old. The CD seems to be telling a story, like an opera. Some of the songs seem to have a bit more of an ethnic sound to them, while there is another song with some deep chanting, and also a beautiful piano piece. The CD is yet one more magnificent piece from black tape for a blue girl, even with some surprises, but what do you expect? Look at the source. (Projekt, PO Box 166155, Chicago, IL 60616) [Lisa]

**Brighter Death Now - Innerwar (Relapse)** BDN is basically the guy that runs the Cold Meat Industry, and is probably one of the oldest bands still active in 'industrial' music. The music is centered around deep, rumbling synths, filled in with rhythm pulses. Each track is then made with distorted vocals, and/or snippets from television. In a way, I'm reminded of the old Ramleh stuff, well before they discovered the six-string instrument. A fine, old school industrial work. (Relapse, PO Box 251, Millersville, PA, 17551) [Frans De Ward]

**Monte Cazazza - Power Versus Wisdom (Side Effects)** Monte Cazazza's name rings one or two bells somewhere to some people. Originally he was part of the very first industrial scene around Throbbing Gristle - some even credit the TG credo 'Industrial Music For Industrial People' to him. It may be nostalgia on my side, but his first two 7's for Industrial Records were great, but he went wrong with his 7" for Sordide Sentimental - crappy casio rhythms and his voice is just awful. But that was more than a decade ago. Luckily the casio has been replaced by more updated technology, yet his voice remains the same. This CD with nine tracks recorded at KPFA Radio in California has been recorded five years, but I am not too impressed by his dark songs and ditto vocals. All lyrics are about sex and death (and the combination of both) - both subjects of no particular interest to me. The two included live tracks

from 1980 are raw and yes, you may blame nostalgia here, but I liked these far better. It's like listening to TG live LP number 53 - not a great recording but a great atmosphere. [Frans De Ward]

**Chainsuck - Angelscore (WaxTrax!)** Imagine a much poppier, more 'alternative' Nine Inch Nails (the only decent alterna-Industrial band that comes to mind) with a female singer a la Cocteau Twins, and you have Chainsuck. "My Only Son" actually kinda struck me - the music as well as the words: "My daughter was my only son, but I thought I could bring him 'round. I never knew she had a gun, I swear I never meant for her to take him down." Basically, this chick had enough of the pigs on the playground and started kicking ass. I like. Some of the songs kind of border on ethereal/ambient-dreamy and swirling-without losing that synthy, electro appeal, like "Scarlet Letters." Half of this album is really different and 'fresh,' but the other half is destined for the college/alternative radio charts. I actually don't mind this album. I may even listen to it again sometime in the next year or so, maybe next time I'm in a sensitive, girly mood. [Veronica]

**Chemlab - East Side Militia (Fifth Column)** Opening in a rain of gun fire, this album's first impression is an urban fire fight that blazes right into the spastic buzzsaw guitar of "Exile On Mainline". Injected with heavy doses of fuzz distortion, sputtering beats and vocalist Jared Hennickson's sardonic crooning, the song is the type of auditory attack that's signature Chemlab. Catchy, angry, violently danceable -- it's everything fans expected the band's next release to be. But as soon as "Mainline" screams to a close, so does the predictability, and the rest of "East Side Militia" warps into a progressive mutating of the Chemlab sound.

This occurs subtly at first, as heard in the next track to follow, "Jesus Christ". Beginning in a fairly typical synth drone/club beat style, "Jesus Christ" quickly gains an entirely new flavor when a funky wah-wah guitar chimes into the rhythm. This is later intensified when the song climaxes into a Beatles-like chorus that's reminiscent of "I Am The Walrus". The third song on the disc, "Vera Blue", is an even more extreme deviation in that it's initially a wash of sedated melodies that sound straight out of something by The Fixx. Not until the mid-point of this seemingly retro-80's piece does it become apparent that "Vera Blue" is a Chemlab song, when the dreamy new wave keyboards and echoing guitars give way to the digital pulse and driving distortion of industrial instrumentation. Continuing on this path of alteration and appropriation, "East Side Militia" offers "Pyromance", which places persistent drum loops and synth jabs into a ballad structure complete with acoustic guitar and Jared singing in his most lyrical voice. Then, moving from one extreme to another, "Lo-Grange Fever" oozes in and pulls the listener in to druggishly surreal soundscape that rings funk-fuse

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ambient techno. It isn't until "Electric Molecular" that Chemlab slips back into their more familiar mode of battery-acid laced aggro-electronic rock. Opening with a "suture" track that spits and heaves like your CD player is melting from the inside out, "Electric" punches through with a growling synthesizer assault that strikes the ears with a jagged edge. The lyrics come across just as harshly-aggressive, hard-hitting and filtered through heavy processing. Acting as a balance to this surge of abrasion are the cool, fluid tones of female backing vocals.

Sustaining this expression of sonic aggression is "Latex", which lashes out in a violent hall of wah-wah guitar that tears through a backdrop of electronic precision. "Pink", the closing track on "East Side Militia", is probably the most experimental. Creeping across the speakers as a low white-noise buzz at first, accented with scattered sound bites and acoustic noise, "Pink" becomes a medium of spoken word. The chatter of someone fumbling their finger over a piano echoes in the background as a woman's voice begins to speak poetry. The piano chops out lonely, discordant chords and the woman speaks of time as fiction. Then everything is overwhelmed by an exalting organ and Jared's voice finishes the poetic verse. The album ends.

This album is a powerful one. It explores a lot of avenues of expression that have been virtually untouched by the industrial genre

and it goes to show that Chemlab has a much deeper artistic identity than previously thought. This is certainly NOT "Burn Out At The Hydrogen Bar" Part Two. While aspects of "Burn Out" are apparent, the aesthetic nature of this release is based in its sheer diversity. There is no one track that defines "East Side Militia". It is the multiple elements, the constant mutating and amalgamating of style that make it what it is. "East Side Militia" is not an industrial album, it is an evolutionary outgrowth of the genre. For anyone who's interested in moving forward, looking to the future, and expanding their horizons, this album is a must. (Fifth Column, P.O. Box 787, Washington, D.C. 20044) [JF]

**Colloquium - VIA (Full Contact)** Full Contact Records is the ambient/experimental offshoot of Fifth Column Records. With the Colloquium compilation, they bring us nine tracks from five of ambient and experimental music's greats. Carlos Peron's "Soccer In Space" is a danceable trance number, while Sulphur Sky (a Peron side project) offers up a beautiful, atmospheric ambient piece, "Bad Weekend." Martin Rev's "Red Sierra" and "Wings of the Wind" are lush, hypnotic soundscapes. Fred Szymanski (biPROG) takes us on a twenty-minute journey down long, dimly lit corridors to the outer reaches of our own inner spaces with "Frequency Map." Stuart Argabright, operating as a member of The Voodoos and Black Rain, gives us some totally tribal body music with "Maitre Minuit" and the rather ominous

### The Remix Wars Strike One: :WUMPSCUT: vs. haujobb (21st Circuitry)

What a great idea, and a perfect choice of artists. The idea is simple: two acts are challenged to remix each other's music. The Remix series debuts with two of Germany's most talented innovators: :WUMPSCUT: and haujobb.

haujobb tackles "In the Night," "Die in Winter," and "Mother," good choices as they represent a variety of styles from :WUMPSCUT:. Each track is massively reconstructed, along the lines of haujobb's work on recent Front Line Assembly singles. "In the Night" grows more complex, better even than previous remixes found on "The Mesmer Tracks" and "Gomorra." "Die in Winter" is the highlight; an entire array of new keyboard patterns are mixed in, lending numerous subtexts to an already amazing track.

:WUMPSCUT: responds by adapting "consciousness," "world window" and "nezzwerk." Rudy is perhaps a bit too reverent of haujobb's work, as these cuts are not so much reconstructed as cleaned up. With a subtle hand, Rudy enhances the nuances of "consciousness," but does not bring the shutter clicks to the fore as might have been expected. "world window" is given an altered introduction and additional keyboard plays during the breakdowns. An organ introduces "nezzwerk," and Rudy adds vocals, which should have been great, but he repeats the same line 13 times!

The winner of the first war: haujobb, hands down. In fact, haujobb should be able to dictate the terms of surrender. (21st Circuitry, PO Box 170100, San Francisco, CA 94117) [Richard Allen]

### The Remix Wars Strike Two: Front Line Assembly vs. Die Krupps (Off Beat)

Two industrial pioneers, wrapping up a recent tour together, get in a fight; it's WWII in the Reich series! Here we have two groups which once sounded different, but now have grown more similar, thanks to FLA's addition of guitars.

FLA turns their consoles to "Metamorphosis," "The Last Flood" and "Scent." "Metamorphosis" sounds so much like FLA that I was fooled at San Diego's Club Ministry; it contains every trademark pattern, every stop and even vocal inflection we have come to expect from Leeb & Fulber. In other words, this track has been pleasantly nuked. FLA are kinder in their treatment of Die Krupps' other tracks, preserving their original metal flavor. In war terms, this is akin to giving weapons back to conquered soldiers. Fans of the Fear Factory remixes will love this.

How does Die Krupps respond? By attacking "Neologic Spasm," "Barcode" and "Transparent Species." All of a sudden the first two songs become new entities: simplified, brief, bombastic singles destined for immediate explosion on the dance floor. love the breakdowns in "Barcode," even better than FLA's in-house mixes! "Transparent Species" finds its vocals brought forward, tempo slowed, and guitar stripped, a strange misstep. The winner of Remix Ward II: the listener. (The two sides are still fighting as we speak.) (Off Beat, Horster StraBe 27, 45897 Gelsenkirchen, Germany) [Richard Allen]

### The Remix Wars Strike Three: 16 Volts vs. Hate Dept. (21st Circuitry)

Who's stronger, the Hulk or the Thing? Foreman or Tyson? 16 Volt or Hate Dept.? Remix Wars III gives us a chance to answer at least the last question, pitting two American industrial acts against each other.

Hate Dept. is more restrained than one might expect in their takes on "Stitched," "Dreams of Light" and "Motorskill." Guitars are only apparent in the first track, but used to positive effect: a stop-and-go tempo on the verses with mostly electronic choruses. The other two tracks are quieter with vocals buried just a bit too far behind the boosted drums for my taste.

16 Volt answers with takes on "defensive," "start digging" and "drive:a." This time the vocals are brought to the fore while the guitars are muted! The call and response of "start digging" begs for a more aggressive treatment. "drive:a" has a different tone with the attention given to keyboards and drums, but the original track has more power.

Hate Dept. wins this war, but takes heavy losses. This didn't turn out to be Alien vs. Predator, just Coke vs. Pepsi. Still, applause is warranted for this series! Some suggestions for future pairings: Numb vs. Download, XMTP vs. Placebo Effect, KMFDM vs. Depeche Model (21st Circuitry, PO Box 170100, San Francisco, CA 94117) [Richard Allen]

soundtrack of a city at night, "Night City Nisei Ambient," respectively. Wrapping things up, Thomas Ellard

(Severed Heads) gives us the strange and sometimes disturbing dark electro/ambient piece, "High

Standard of Dying," followed by the tweaked-out, maniacal music box that is "Magic Ambulance Ride." (Fifth Column, P.O. Box 787, Washington, D.C. 20044) [Veronica]

comes close.) Real instruments played by domesticated critters with some ability and a dose of humour besides. Production by Andy Hulme Of OY! Conjugate. A refreshing, gentle and all too brief moment of musical joy. (Soleilmoon, PO Box 83296, Portland, OR 97283-0296) [Mark Poysden]

### Cool Cool Water - A Small Good Thing (Soleilmoon)

The first CD 'Slim Westerns' by A Small Good Thing sounded too much like David Sylvian and Ry Cooder trapped inside a reverb unit for the weekend to my ears. Their second CD, which sadly clocks in at a diminutive 34 minutes, fills more of the available space with sounds and less with their decay. The first track could be considered a remix of the track "Someplace South Of Here" off 'Slim Westerns'; clever arrangements with drum loops scattered like prairie dust. Track 2 starts with the unmistakable sound of a Zippo lighter opening (amazing how evocative such a simple soundbite can be!), and features a great monologue by a certain 'Bert (Butt?) Nekkid' (Could this be the same 'Reverend' Butt Nekkid who sang the wonderful song "Wire In My Head" some years back as an homage to Bob Dobbs?) Track 3 has more voice - this time Brother Randall strumms his religious stuff over an exceptionally groovy piece of music, making it clear close to the end of the piece, to 'you people in England,' that they'd be speaking German now if A-Merry-Cow hadn't joined in and saved their skins sometime in '41. "Temperance" is the longest and most buoyant track which includes (what sounds like) a cleverly placed yedaki whipbark and some beautifully interwoven guitar lines, analogue waves and synthtrills. Track 5 sounds like the end of something (and it almost is, for Track 6 is only 49 seconds long - if epitaphs could be written with a steel guitar, this brief statement

Covered in Black - A Tribute to AC/DC (Cleopatra) This is "An Industrial Tribute to the Kings of High Voltage: AC/DC," featuring The Electric Hellfire Club's infamous cover of "Highway to Hell," Genitorturers' eyebrow-raising rendition of "Squealer," and 16 Volt's "Dirty Deeds Done Dirt Cheap," in which Eric Powell rocks his damn guts out. The best track by far, however, is "Back In Black" as covered by Pigface vs. Sheep On Drugs. It's the simplest track on the disk, yet the most riveting. A facile bass and drum loop is the background for various indescribable noise samples and the almost agonized screaming, wailing and moaning of ... who knows? I can make out Duncan's voice here and there, but there's no telling who else is involved on the Pigface side of the deal. There are also a lot of motorcycle noises; I don't know what this has to do with the song, but I do know that Sheep On Drugs is quite fond of the motorcycle sample, so I'd have to assume that this was their doing. The disk also includes contributions from Sister Machine Gun, Birmingham 6, Die Krupps, Spahn Ranch, Godflesh, Joined at the Head, Razed In Black, Psychopomps, Klute, and Terminal Sect. (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, L.A., CA 90045) [Veronica]

Cradle of Thorns - Download This (Triple X) Returning to bombard us with a twisted sense of unease,

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Cradle of Thorns' new opus is a searing eclectic blend of strange sound-scraps and catchy technobent fanaticism. Ranging from ethereal walls of sound to grinding almost metal sounding madness, "Download This" is an achievement in musical diversity. A very original sound that, with only a few listens, leaves you hooked. I actually found it difficult to listen to anything but this album. With songs like "Picture Perfect", "Cocaine 4 Breakfast", and a very strange cover of Motley Crue's "Shout at the Devil", Cradle of Thorns have created something very refreshing in an age of bandwagon jumping and overkill. Simple songs with thought provoking lyrics and imagery backed up by a techno beat that will, hopefully, broaden their listening audience. "The Golden Butt Plug Puppet Show" is a humorous warning to never take yourself too seriously for if you do, you may die a pale fragment of someone you might have been. There's enough self-righteous shit out there already. If you are a fan of up-beat, fun music with harsh overtones, then check this out...They'll be glad you did. [Skott]

**Crocodile Shop - Beneath (Metropolis)** This is dancefloor electro with a hard edge, some great synth work, decent samples and sequencing, and typical distorted (grrr Industrial) vocals. A few tracks, like "Some Nothing," feature some (gasp!) real singing — melodic even — lending a kind of periphery Euro-pop feel at times. While there's not a particular track on here that really jumps out and grabs me, it's all more than acceptable, and I must say that I really like the synths throughout. "Beneath the Valley" is a relatively structured piece including vocal samples of the infamous Manson Family, as well as a few words of wisdom from Charles himself, while "The Valley Beneath" is a sort of atmospheric noise piece. "Something" seems to be a remix of "Some Nothing" — or maybe it's the other way around. Likewise with "Higher (Domination)" and "High and Deep," "Driver Down" and "Die Driver Die," and "White Noise" and "White Lies." (Metropolis Records, PO Box 54307, Philadelphia, PA 19105) [Veronica]

**Dark Eyed and Starry They Were Compilation - V/A (Heartland Records)** Dark Eyed and Starry They Were is an Australian Darkwave compilation that lets us sample the many different talents the land down under has to offer. The bands and music range from Gothic Rock to Gothic Industrial, Darkwave, and Electro. This CD has many great and very original bands letting us hear the many different sides of Australian Darkwave. From, a band called Ikon who gives us their dark sound with a song called "Answers to Nothing", while Eden off of the Projekt label offers their melancholy song "Why?". A newcomer, Leviathan, gives us a preview of their industrial/ metal sound and another newcomer, Treasure, gives us a trial of their ethereal/gothic music. They, by far, are the best band on this CD. This double disk CD allows us to check out 25 bands that all have a lot of

promise. If you need some new sound to your otherwise unoriginal collection, this is a great start. (Heartland Records 61 Pearl St, West Melbourne Victoria, 3003 Australia) [Lisa]

**Dead World - Thanatos Descends (Malsonus)** Never before have I heard a band that is so perfectly ascribed by its name. Dead World's newest release is one of the most bleak, desolate and absolutely chilling albums to run across the ears of this jaded listener, an entire soundscape that transcends into the dark and enters a world of complete and utter insanity — a dead world (Doh!). Chock full of churning, violent guitar work, evil demonic vocals and an overall sound of sheer low-key angst, Thanatos Descends is an entire opus of post-apocalyptic pain, abuse, and undead genital torture. Conceived by Mr. Jonathan Canady, whose sub-worldly visions leave you with a feeling of total unease and skizo-paranoia (you know you love it), this album whole-heartedly exploits the weak and throws them to the seething maw of lord evil resting below. This is in return spat out and twisted by Mr. Canady to his own deranged will; bombarding the listener with some very intense agresso-techno-death metal slams your face into the concrete and doesn't apologize. Reminiscent of early Godflesh or Neurosis, this is sure to appease the masses who hunger for something a little more, something a little...dead. [Skott]

**Deepnet (Side Effects) Legion - Leviathan (Side Effects)** Now that Brian Lustmord is the personal assistant of Graeme Revell, formerly known as Mr. SPK — now, well-known supplier of Hollywood film soundtracks, the label Side Effects is in full effect again. It used to be the outlet of SPK and Lustmord mainly, but now they have many old and new artists on the roster. If you are familiar with Lustmord's sound, then you might be not surprised to find out that Brian's label interests go in similar directions: utterly dark ambience, the full reverb unit open on virtually all sounds. This dark ambient stuff is different from the Isolationist stuff, as most of this stems from synthesizers and samplers — no guitars or anything like that. Nevertheless, Deepnet is an interesting compilation, as it features only 12 tracks spread over two CD's. Meaning that most tracks last for 15 minutes or more — this will give you an adequate description of what to expect. Much to my surprise I liked the two Monte Cazzaza tracks featured here. His previous sound works didn't appeal to me very much — too much cliche and not many musical ideas, but here the fine rhythmical outbursts were very fine. Very curious to hear his forthcoming CD's for Side Effects.

Other highlights for me, are the TAGC track on disc 2, CTI and Atom Heart. Deepnet is a good showcase of an important label Legion's Leviathan is Lagowski's third CD as Legion. The first one, "False Dawn," is still among my favorite CD's. Music that plays itself so it seems, long stretched dark synthesized tones. The second CD was alright, but not much of a sur-

prise, I thought. Leviathan is a continuation of the typical Legion sound: again long stretched, dark industrial sound, but it somehow didn't work for me at all. Indexed as one long track, but according to the cover there should be 6 on there. Somewhere at 53 minutes Mr. Legion starts to play a sort of gothic — that was least to my liking. [Frans de Waard]

**Deus Ex Machina - Lamuybestiapoop (Underhanded)** My knowledge of Spanish suggests that the title of this album roughly translates to "Theverybeastpop". Here's yet another release from the industrial band south of the border. I must say, this album boasts some of the most striking cover art I've seen in a while. It's sort of a shame that some of their music doesn't always keep within that same vein of creativity. The absolute best song off the album HAS to be "Saliva@" (pronounced sah-LEE-vah), a song done in a traditional '80's hardcore punk style, complete with the inaudible lyrics of Danzig and the three bar-chord format of every Misfits song known to exist. I love it! Most of their other songs verge into a rather token industrial format and most obviously take heavy inspiration (if not samples) from Nine Inch Nails. There were times I thought I was listening to "Broken", especially on tracks such as "Hercules", which sounds like "Physical", the re-done Adam Ant cover by NIN. Deus Ex Machina even goes as far as to use some of the same effects Trent uses in EXACTLY the same ways, such as obvious pan shifts and gritty distortion. Another nice departure piece for the band would be "Infinitunidad", a strange art film kind of song, seemingly (but I'm sure NOT) inspired by the '40's dark children's jingle "Do Your Ears Hang Low?". Not completely unredeeming, but not completely original, this album is sure to make Nine Inch Nails fans very happy. My personal opinion? Tread softly and carry a big stick. (Underhanded Records, P.O. Box 20790, New York, N.Y. 10009-9991) [KC]

**Diamanda Galas - Schrel X (Mute)** It's hard to believe this kind of noise is coming from someone's mouth, and they're not even being tortured. I can't say that I'm a big fan of Diamanda's music, but she's definitely a woman with some strength and purpose. This is one disk in two parts. The first 13 tracks comprise "Schrel X Live," which is a performance work developed in 1995. Portions of it were performed and recorded live in New York, Prague and Portland (OR). For the most part, it's Diamanda screaming and yelling about a bunch of stuff, but you can hardly understand a word she says because of the effects applied. A few tracks contain some guttural spoken word, only to lull you into a false sedation, as Diamanda comes wailing from out of nowhere, accusing and condemning in tongues. Tracks 14 through 24 comprise "Schrel 27," which is a variation of the "Schrel X" performance work. It was recorded as a commission of the 1994 New American Radio series in collabora-

tion with several other national arts groups for national radio broadcast [Veronica]

**Die Krupps - Odyssey of the Mind (Cleopatra)** Heavy fucking metal!!! Woo hoo!! These guys get ragged on a lot for 'turning metal', especially since their Tribute to Metallica, but I think they're still one of the best Industrial bands around. They've definitely paid their dues, having been an integral part of the Industrial music scene for 15 years now. They didn't 'turn' metal. Die Krupps has always been a step ahead, and anyone who would disagree hasn't been paying attention. It's not their fault that a bunch of metal bands decided to 'turn Industrial' and happened to find some desirable and/or similar elements in the music of Die Krupps. You'll find as much clang, grinding, screeching, crashing, etc., (all those 'Industrial' noises), if not more, in Die Krupps' material as you will in most of the stuff 'Industrial' purists swear by. I can't stand musical elitists. I mean, everyone's entitled to their opinion. Fine. But to discount a great band like Die Krupps in any regard is unacceptable. The contributions they've made are tremendous, as is their sound. And what's wrong with metal — well-done metal, that is — anyway? Come on, that's what Industrial's all about: Metal. Woo hoo!! (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, L.A., CA 90045) [Veronica]

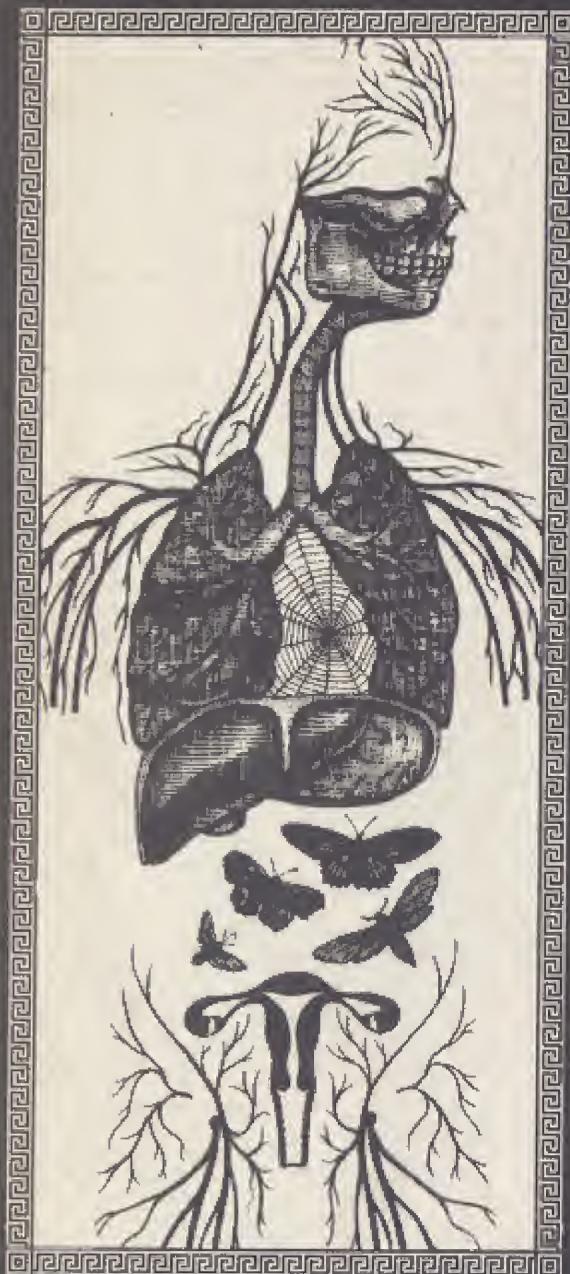
**din\_fiv: infinity (Metropolis)** din\_fiv is only two steps away from stardom: 1) cleaner production and 2) less monotony. But trust me, they are close. All sorts of hints are apparent on their debut album. The songs are proficient, yet not memorable. Remixes would be welcome. The piano on "Time of Death" deserves more attention, as do the keyboards on "Ball and Chain" and "Terminal Condition". Many of the songs utilize single drum patterns throughout; "Let it Go" does not, and so it catches the listener's ear. But din\_fiv's best effort is an instrumental, "Insanity Is Contagious", which contains samples references to nuclear war. Perhaps the group knew that without vocals, they would have to concentrate more on music. Generally, din\_fiv sounds like an embryonic Out Out, but in time they may prove to be of harder stock. (Metropolis Records, PO Box 54307, Philadelphia, PA 19105) [Richard Allen]

**Dissolve - Melt - V/A (Fifth Column)** Why Fifth Column chose to re-release this excellent, out-of-print experimental compilation, I don't rightly know, but a better choice would have been difficult. Originally entitled "Melt" and released on the British Work In Progress imprint, "Dissolve" features an excellent overview of experimental and difficult listening music. There's something here for everyone, from Beequeen's delicately abrasive "Hymn L'amour" to Master/Slave Relationship's tense and crushing "The Long Whip Of Persuasion" to the industrial sludge-rock of Whiteslug's "Shit Eater". Merzbow contributes the stunning cut-up "Suzunne Erica Is Sunohara

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"Yuri", a frantic burst of scrapes, noise, panning, and general insanity: a far cry from the wall of distortion we associate with Merzbow today, but brilliant nevertheless. The Gogerigegege, often slagged in these pages, appear with one of their greatest tracks ever: the frenzied and unstoppable chaos of "Anal Beethoven" -- fun for the whole family. Also featured are Antonym, Another Headache, Lee Ranaldo, Zoviet-France, dROME, Husk, Earth Mother Fucker, The Hanatarash, Hydra, and a quaint little number from Fat Hacker (aka Controlled Bleeding) to wrap things up.

"Dissolve" is an excellent introduction for those unfamiliar with the more extreme and obscure unconventional sounds; but a great disc, too, for the seasoned purveyor, providing a quality selection of basically exclusive tracks. You missed out the first time, don't miss it again. (Fifth Column, P.O. Box 787, Washington, D.C. 20044) [ned kirby]

Dive - Reported (Fifth Column) Isn't it about time Dirk actually delivers another album? "Reported" is a collection of remixes. Mind you, they're all of the same song, namely "Final Report", which has become Dive's calling card of sorts throughout the years. This lack of variety makes this disc more of a collector's piece than an introduction to Dive's brilliant and heavily, heavily distorted world. Fortunately, most of the mixes differ sufficiently from one another to avoid giving the impression that you're just hearing the same damn thing over and over and over again.

"Numb" starts things off with a wonderfully noisy and incoherent mix that would make... Dive... proud. Anyway, the "Monolith" remix comes courtesy of Eric von Wenterghem (of Vomito Negro/Insekt), and as I believe he co-wrote the original. "Final Report" was an Absolute Body Control first and foremost, predating even The Klinik; it doesn't do a whole lot new. Die Krupps manages to avoid putting a heavy metal guitar riff anywhere in their version, and, much to my relief, the result ends up sounding something like their Metallica covers of years past: harsh, minimal and aggressive. Not that Dive isn't aggressive to begin with or anything.

The Hybrids remix had potential, but unfortunately does very little, unless you're into 4+ minutes of the same thing over and over and over again. But you must be, or you wouldn't be listening to Dive in the first place. :Wumpscut: provide what is possibly the greatest mix of all, cutting the song's sample dialogue into a thousand mangled pieces, distorted percussion thundering along behind, punctuated by massive synth stabs. Leatherstrip has obviously run completely out of new ideas; that's all I have to say. Templebeat and Meathead team up to deliver an extremely violent remix; all low end and grungy, quite all around. The mysterious Starfish Pool comes in last, with a rather drawn-out and slow moving mix that doesn't quite seem to be able to justify its length. It's pleasantly jarring and packs a few surprises, however.

Do any of these versions surpass the original? Probably not, but that wasn't really the point to begin with. Pleasant, if not wholly exciting. Let's just hope for a new album, oh, sometime this decade... (Fifth Column, P.O. Box 787, Washington, DC 20044, USA) [ned kirby]

Download - The eyes of Stanley Pain and Sidewinder (Nettwerk) I'll get right to the point. These are better than "microscopic" and "furnace", better than "the Process", and those were good releases. These are among the last recordings made by Dwayne Goettl and they represent the origin of a new industrial subspecies. Download is not afraid to be experimental. Their 1995 releases were characterized by bold, abrasive structures; a year later, they return with two projects more honed and accessible, but no less daring.

"The eyes of stanley pain" begins with four rhythmic tracks. "Suni" is a frantic workout with incredible stereo effects and a spoken voiceover. "Possession" is just as rapid, with bass mixed to the fore and drum programming that has to be heard to believe. "The turin cloud" is reminiscent of early nineties Puppy, while "glassblower" puts a dance track through a blast furnace.

The next section of the album is slower. Genesis P. Oridge pops up on "h sien influence" and "separate", two of the album's weirder and more gratifying tracks. Gristlebox appears on "fire this ground". A :WUMPSCUT: influence can be heard during the "sidewinder" opening before the song dissolves into distorted crashes and thumps. "Out after" contains techno references. This release is all over the map, but that's what makes it so interesting. Nothing is filler.

The "sidewinder" ep contains four remixes: three from the latest album and "attala" from download's previous album. The latter is redone by haujobb, an obvious choice since neither group seems to like capital letters. Haujobb's consoles lend the tune an eerie ambience. Four new songs are also included: "chalice", "shemacsin", "ims", and "lege fagn", all of which continue to explore the realm of programmed, beat-happy electronics. You won't be able to figure these songs out on first listen, but you won't mind because you'll want to listen to them numerous times.

In a field glutted by imitation, download is doing something new. Their releases are more futuristic than the soundtrack to any science fiction film, and are essential listening for all fans of the genre. Play them for your friends. Discuss them, dissect them, digest them. But by all means, don't ignore them. (Nettwerk Records, Box 330-1755 Robson Street, Vancouver BC, Canada, V6G3B7) [Richard Allen]

Drill (A&M) WARNING! There are apparently two Drills: one is the male-fronted British industrial band signed to Retribution, the other is this female-fronted hard rocking outfit from Queens. (There are also two groups named Battery, by the

way.) This Drill is led by Lucia, a goth-influenced vocalist prone to shrieking like Courtney Love with her head in a steam press. Other general comparisons can be made to Curve and Garbage, although some of Coptic Rain's urgency can also be found here. Drill uses very few electronics, with the exception of a drum machine on "What You Are". This is a rock album with a metal attitude, for those who find industrial music too harsh, but like the idea. (A&M, PO Box 118, Hollywood, CA 90078) [Richard Allen]

**Drug Murder Sex Orgy - God Molester (Demo)** Extremely lo-fi, extremely simplistic demo of this Colorado one-man band's EBM-styled music. Doesn't really sound like anyone I can think of, but without interesting songs or good production, there is little here to recommend it. (DMSO, 1830 17th St. #3, Boulder, CO 80302) [Shear]

**Echo - V/A (Full Contact/Fifth Column)** This is a sampler of Fifth Column's subsidiary label, Full Contact Records, including some of the most cutting-edge experimental, ambient, dub, trip hop and spoken word material being released by these artists today. Includes Three Tragic Myths' spacey, psychedelic trip, "Blossom"; Meacham & Perceptual Outer Dimensions' "Eden (Wendy's Song)," a rather weak, run-of-the-mill techno track; Division #9's "Dub Altar," a nice listen, but not very emotive; Perceptual Outer Dimensions' "Surya," a dark ambient piece, much more inspired than the Meacham track; the dark electro of Zia's "Space Time"; Apraxia's "Hypnotize"; the epic, eerie, mutative "soundtrack"-type noise of Shinjuku Filth ("Afraid of the Aesthetic"); C17H19NO3 ("Passion Vessel") and Ipecac Loop ("Out From Under"); LASHTEL's "The Fall"; Self Organizing System's "Pole," which sounds like a needle skipping at the end of a record that just keeps spinning and spinning, accompanied by some stringed instruments here and there, moaning and distorted gospel or barbershop quartet tunes (weird stuff); Black Rain's "Night City Ambient," which consists mostly of real, live sounds from some rainy night in the city; and Chemlab's "Pink" from East Side Militia, an ambient/spoken word piece featuring the lovely Miss Amy Gorman. The cover artwork and design was done by John Bergin of C17H19NO3 and Trust Obey. (Fifth Column, P.O. Box 787, Washington, D.C. 20044) [Veronica]

**Econoline Crush - Affliction (Netwerk)** In issue #10 of Industrial Nation, Rhys Fulber (of FLA fame) described "Econoline Crush", who he was producing at the time, as NIN meets Alice in Chains. That particular description evokes Filter (a truly horrific band) in my mind and doesn't really do justice to Econoline Crush. More on the Alice in Chains side of the spectrum than the NIN side, Econoline Crush in actuality are another addition to the guitar band with a keyboard segment of rock music. This isn't a criticism, as many good bands in the industry are this: Fear Factory and Ministry as examples. Econoline

Crush are good at what they do as well. However, this isn't industrial.

That aside, Econoline Crush is a very good addition to the Alice in Chains-esque metal style (not grunge — these guys do know how to play their instruments) with some excellent synth parts. Rhys Fulber does a great job in both the programming and production department, complimenting the music effectively. The CD booklet to "Affliction" is quite artsy, with words embedded within it representing each of the songs on the disc. Songs like "Emotional Stain" should have mass appeal for a wide variety of listeners, whereas "Wicked", very catchy, I must admit, is more electronic in its sensibilities.

I could see this release appealing to readers who are fans of non-industrial bands such as Tool, Helmet, and the questionably categorized NIN. (EMI Music Canada, 3109 American Dr., Mississauga, Ontario L4V 1B2 CANADA) [Kyon]

**Eerie Von & Mike Morance - Uneasy Listening (Caroline)** Since his departure from the Godlike Danzig, Eerie Von has hooked up with Mike Morance and gave birth to this album. Fans of Danzig should approach with a bit of caution if they are expecting this to sound like the previously mentioned. Afterall, it would be extremely difficult to match the power of the all-mighty. Borrowing the mood from Addams Family and 50's B-movies, "Uneasy Listening" is a very enjoyable listening adventure. Mostly comprised of creepy instrumentals that could, very easily, be a soundtrack to a haunted house. "Uneasy Listening" transports the listener to a place where zombies play saxophones and there's good 'ole Freddy Krueger tickling the ivories...Oh Daddy! Somewhat blues influenced, the songs themselves change into different levels of uneasiness, creating something wholly original. "Misery's Drag", a personal fave, invokes images of a New Orleans' funeral march, slow, and cold...almost hypnotic. This album is loaded with sound effects: rattling chains, bubbling cauldrons and screams that could have jumped right off of the old "Sound of Terror Halloween" album. Vocals do appear on "Half a Gurl" and, as one could have guessed, they are all low pitched and Gothic, I guess that's why they call him Eerie... (Sorry, that was pretty bad, so sue me!) An unexpected turn for Mr. Von. But in all, one of the most original pieces of work I've heard in some time. [Skott]

**Einsturzende Neubauten - Faustmusik (Mute)** For Einsturzende Neubauten, creating music to fit literature has become an interesting diversion; for the listener, it is well worth it. This is an extremely intellectual piece of music, and while not something you would wrench your heart out to, it is a wonderful piece with which to sit, close your eyes, and imagine the play of Faust being done before you.

The play is done in German, so it is best to read (or see, if possible) the story of "Faust" before listening to this piece. The sounds

between the actual play create the subtle, restrained tension that permeates the air surrounding the characters; the German language, in its guttural tones, is so commanding that it is a delight to listen to. Definitely an entity of music that reflects the contemplation and the underlying apprehension that accompanies "Faust" and makes it all the more a rewarding piece to listen to. [Jen]

**Electric Hellfire Club - Calling Dr. Luv (Cleopatra)** The opener, "Funeral Procession," is pretty morbid, that car-crash sound is a bit much for me personally, but I guess EHC has never been a band known for subtlety, right? For those unwitting, this is groovy, psychedelic, disco-devil-rock. Dark techno with guitars, maybe? "Book of Lies" is a poppy, punkish rocker. Thomas sounds almost like ol' Johnny Lydon on lots (I mean lots) of meth (and distortion). "Hellflower" is a groovy acid-trip itself, like a romp through a poppy field. Just imagine if it were accompanied by the real thing—the mind reels. Go-Go Partridges deceptively innocent-sounding backing vocals are a wicked and welcome addition, and I must say, she's 100 times better at it than Sabrina ever was. Sorry, but it's true. The samples on this album kick ass, as usual. These guys find some of the greatest stuff, but when you have as wide a range of interests as they do, and the Devil on your side, you're gonna find all the Hellishly humorous clips. "Circuit Breaker" breaks the upbeat pace of the album with a searing, bass-laden...love song! Woah. Actually, it's not all loves and kisses; it turns nasty. He's really pissed, and I pity the chick who messed up. I'm way down with the next song, because Thomas played me the keyboard part earlier this year when they were first working on it, and I fell in love then; "Very Groovy Boots" is too cool for words. Nancy Sinatra would be proud. Again, Go-Go partridges backing vocals make an awesome song even better. "Servants of Evil" has an absolutely awesome, eerie synth line I adore. "Pack 44" is an ambient noise/spoken word piece declaring the true nature and destiny of man: Fuck, kill, fuck, kill, fuck...you get the picture. Of course, the cover of KISS' "Calling Dr. Luv" kicks ass just on principle. The disk ends with a sort of ritual/service in memory of Shane Lassen (Rev. Dr. Luv), who "has joined the 7th Angel. He is alive in us all." (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, LA, CA 90045) [Veronica]

**El Bad - Bad Motherfucker (SST)** Yet more West Coast post-hardcore rawkus from Greg Ginn, this time working with vocalist Reece and insane drummer Gregory Moore. This is probably the closest I've heard Ginn get recently to straight-up punk. Didn't do a whole lot for me (and the inclusion of completely unfunny 'comedy' skits throughout is puzzling), but people seeking something with the patented SST sound and a little more aggression than usual will dig it. (SST Records, PO Box 1, Lawndale, CA) [Shear]



v/a - Entertainment Through Pain This is what the world has been waiting for — a tribute to Throbbing Gristle. Often considered virtually unlistenable, TG were noise before noise was a genre of music. Now, twelve noise/industrial artists have come together to pay tribute to the quartet who changed the face of music in the 1970's. Most of the songs featured on Entertainment Through Pain are 'classic' TG ("Subhuman", "What a Day", "Hamburger Lady", and "20 Jazz Funk Greats", to name a few), but that doesn't mean they don't test your irritation threshold. I thought XPER-XR's version of "Subhuman" was going to kill my stereo with all that scratchy noise that was coming through the speakers, and Paul Lemos' "AB/7A" put a couple more holes in my ears. Not all of it is irritating however: Phlegm's "United" is listenable, and Emil Beaulieu's "What a Day" is, well, interesting, to say the least. Most of the other pieces range from mildly disturbing to flat-out annoying. But, then, the original works range from mildly disturbing to flat-out annoying. Throbbing Gristle never were purveyors of mild, chill-out music that you can sit around and read to. One thing that I find surprising about Entertainment Through Pain is that the covers are reasonably true to the originals. As a matter of fact, they're so true to the originals that it's more worthwhile to pick up the original stuff instead. Of course, TG fans will want this as a novelty to add to their collection, but this is no primer for converts. Try "Greatest Hits" or "20 Jazz Funk Greats" instead. And don't forget that they came from the guitar rock/disco era, which makes Throbbing Gristle all the more impressive. (RRRecords, 151 Paige St., Lowell MA 01852) [nanette]

**Epidemic Cause - Promo '96 (demo)** This three-song demo attempts to break the stereotype that all Japanese fringe bands are noise bands. The songs on this tape show the trio tackling what has traditionally been an American stronghold: death metal. Now, I have to admit that I'm into death metal enough to make a fair judgement as to how this stacks up against the competition, but I can say that it's well recorded and shows some refreshing signs of originality that score it a few points, although you wouldn't know it from the first track. "Cerebral Palsy" is your typical death metal outing with grinding guitars and 'voice of Satan'-style vocals. "Anniversary of Mental Derangement" starts to introduce some more original elements

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tive without being corny (from "God's Screen Spoken"); "Consider weighing the day in pain/ a sponsored, suffered fate for convenience/ our comforts have their ways of hiding crime". Musically, their sound ranges from orchestral to heavy industrial (bands; note their excellent use of the guitar in "Bloody Nall") to ambient. Just about every subgenre of industrial music is represented here so there's sure to be something to appeal to everyone. It is worth your while to pick this one up. (Facefail/The Second Threat to Joy, 4205 Winston Drive, Hoffman Estates, IL 60195) [nanette]

**Fascist Communist Revolutionaries - V/A (Fifth Column)** First off, the mastering on this CD (the review copy I got anyway) is very poor compared with other Fifth Column releases. I was actually comparing some of the remixes on this compilation with other versions and mixes on other FCR disks and was surprised by the difference in quality. Putting that aside, this is a pretty decent representation of what FCR is doing these days. It includes Chemiab's "Exile," which seems to be the same as "Exile on Mainline" from East Side Militia; Dessau's "Suffered (Remix)" and a nice remix of Acumen's "Queener." Then there's a killer remix of Deathride 69's "Fucked Up Generation," which I happen to like more than the original. Unfortunately, Haloblock's "Distractor" didn't impress me at all; the vocals are mixed "uncomfortably," to say the least, and are a bit too reminiscent of NIN, especially

with the way Brian whispers and makes references to his head being in the clouds and being "high up," etc. Trust Obey's "Hands of Clay (Schwer Gepruft Mix)" follows, then Final Cut offers up their own wonderful sleazy groove-Industrial with "Dim," a song I can't get enough of. Meathead's "Gravida" is Industrial/hip hop with seemingly nonsense lyrics. Templebeat's "The Brain Cult of Macho Irony" is Industrial/funk with a borderline hip hop beat, but the vocals are horrid; this guy needs to clear his throat and ditch the Fisher-Price "My First Microphone." Next we have Vampire Rodents' "Blind Acceleration"; T.H.C.'s "Need to Destroy," which reminds me of the music of Portishead with Sarah McLachlan singing; Dive's "Reported," which my research indicates is the Die Krupps mix of Dive's "Final Report"; and closing the album is James Ray and the Performance with "Texas," which is like some '80s style pop/goth. Imagine that. The cover artwork and design was done by John Bergin of C17H19NO3 and Trust Obey. (Fifth Column, P.O. Box 787, Washington, D.C. 20044) [Veronica]

**Fig Dish - That's What Love Songs Often Do (Polygram/A&M)** A Pavement/ Sonic Youth clone perfect for *Spin* magazine but totally unexciting for the rest of us. (Polygram/A&M, P.O. Box 118, Hollywood, CA 90078) [Richard Allen]

**Final - .2. (Sentrax/Rawkus)** Rawkus. Who woulda thunk?

with a synth intro and use of synth bass throughout underneath the rumbling guitars. Finally, we have "Amnesia" (I'm noticing a mental disorder theme going here...), a relatively slow, sparse track with a sound that is still dissonant and heavy, but pretty atypical of most death metal in that the breathing space adds some atmosphere to it. I've noticed that most of the death metal bands that flirt with industrial tendencies (Fear Factory, Meathook Seed, Nailbomb) tend to leave it at just that... flirting. This demo is no exception. I have a feeling that once someone figures out that an even mix of industrial and death metal is a lethal combo (and Fear Factory have come close), we're going to have one hell of a band on our hands. (Tomimatsu, 3-1-21-207 Nakahama, Joutou-Ku, Osaka 536, Japan) [Shear]

**Erotomechanics - Cutting Inside (Syncartz)** This four-song debut by gothy trio Erotomechanics is refreshing in a number of ways. First of all, the singing of vocalist Josep Pla inhabits a higher range than is usual in a genre crowded with Andrew Eldritch/ Peter Murphy clones.... The guitars are the most cohesive connection to the goth scene, spitting out twisted, dark, lightly atmospheric minor melodies over which the drummer occasionally constructs very atypical drum patterns that serve to again separate most of the tracks from the rest of the scene. The title track sports an odd combination of the herky-jerky up-tempo so many new wave bands utilized with a gloomy feel. "Ivory Soliloquy" is a little closer to traditional goth sounds, but the unusual drumming helps to separate it from most other acts in the scene. The final track is probably the closest thing to a familiar goth track, but it's tunefulness and construction show the band to be many times more talented than their brethren. If there is a fault to this EP, it is that almost all of the songs are too brief... still, I suppose it is better to leave the audience wanting more than giving them more than they care to hear... (Syncartz, P.O. Box 789, Fairview, NJ, 07022) [Shear]



**v/a - Explorations One (Body and Blood Exploration)** This Canadian comp features noise artists from around the world, both well-known (Brighter Death Now, Deutsch Nepal) and unknown (Iugula-Thor, Anenzephalia, and Sshe Retina Stimulants, to name a few). One intriguing aspect of noise music is that it transcends language barriers—white noise knows no color or ethnicity, does it? Intrinsic Action's "Threat Sequence: Listen, Bitch!"

Final Cut" is, hands down, the most disturbing piece of music I've heard in a long time. It features a man verbally assaulting and murdering a woman, all over a very shrill sound. Yikes. Brighter Death Now's "Humiliation" is standard noise: a base of fuzz with sounds woven in and out. Anenzephalia's "Schockwelle" was rather pleasant if not New Ageish—it sounded like an ocean, complete with seagulls and low-level noise. Deutsch Nepal add rhythm (and lots of it) to noise in "Light Shaper/ Afterglow", and Sshe Retina Stimulants add noise to fuzz in "In Drags". Japan's MSBR provide pure, unadulterated noise in "Psycho Destructive Action 1". It is very scratchy and scrappy. If you don't like noise, skip this release. It will annoy you very, very much. If you're one of the rare few who appreciates noise in all its forms, you'll certainly want a copy of this comp to expand your horizons. (Body and Blood Exploration, c/o Praveer Bajaj, P.O. Box 670, Station "A", Toronto, Ontario, M5W 1G2 Canada) [nanette]

**Eye - Heard Under Social Hypnosis (Demo)** Mixing strong political beliefs and conspiracy theories with one of the most original electro sounds I've heard in awhile, Eye prove that Severed Heads aren't the only Australian band high on the quirky factor. Mixing heavy techno beats with large doses of electronics (ranging from standard industrialism to Devo-esque oddities), barely noticeable guitar, warbly vocals (probably the group's weakest link), and some rather clever use of sampling, the band has a highly appealing sound that is unlikely to be confused with anyone else, and is high on club potential. My favorite track by far was "Not the Key," with its cascading sequencers and memorable chorus. Excellent stuff and very well produced. This really deserves to be released on a larger scale, but the quirkiness that is one of its strongest facets may also prevent it from getting the exposure it deserves. So do yourself a favor and get your own copy of the tape for \$7 direct from the band. Leave the copycat bands for the people who are too dumb to know the difference. (P.O. Box 1327, Woden 2606 ACT, Australia) [Shear]

**Facefail - Comfort Hiding Crime (The Second Threat to Joy)** Facefail have received a considerable amount of coverage in European industrial music zines like Crewzine, but relatively little press in the U.S. This is very strange, considering that they hail from Hoffman Estates, IL (almost like my neighbors, only they're the rich kids on the other side of the tracks). This, their first CD release, is a definite discovery. Facefail could almost be two bands, judging from the contents of Comfort Hiding Crime. The first six tracks are dark, majestic and extremely poetic; the final seven are ambient, rhythmic instrumentals. The best thing is that Facefail seem to have mastered both styles. It's difficult enough to be good at one thing, they manage to excel at two (at least). Lyrically, they manage to be 'dark and sensi-

Certainly not the label I would have picked to start licensing the likes of Tactile, Lull, and Justin "Godflesh" Broadrick's brilliant ambient/drone project, Final. Although available for some time as a difficult-to-find import on Sentrax, Rawkus has made this release much easier to get a hold of, not to mention cheap.

For those familiar with the rest of the Final catalog, ".2." bears much more resemblance to the "Flow/Openings" 7" or even the "Solaris" EP than it does to the original album "One". While much of that record operates in a guitar drone/feedback fashion, with tendencies towards TG and Whitehouse, ".2." is a much more refined and sophisticated vision. The tracks build slowly, almost imperceptibly, rise, and then suddenly drop away; only to slowly creep their way back up again. While drone is the main instrument here, it's a tuneful drone; like "Flow/Openings", these tracks have a purpose, motion, direction. Which puts it a cut above most meaningless, meandering "isolationist" music to start with. As an added bonus, it's done very, very well. My pick would have to be the third track; gentle washes punctuated by insistent, yet reserved, piano and (undistorted, can you deal with it?) guitar. Here is a record that manages to avoid the "dark ambient" tag (I'm sorry, it just isn't "dark") without resorting to meaningless ambient fluff. Quite a masterpiece, all in all. And, like I said before, it's cheap. Go. (Rawkus Entertainment, 65 Reade St. Suite 2B, New York NY 10007) [ned]

**The Final Cut - Atonement (Fifth Column)** This band generated a lot of attention several years ago with their Nettwerk release "Consumed." Since then, there had been a lot of conjecture about whatever happened to the band... they had more or less seemed to disappear. The new full-length release on Fifth Column is their answer. They have apparently spent a good amount of time refining their style from their rather haphazard early work. So the good news is that, along with improving their production tenfold, the band has become focused and consistent. The bad news is, it's not always in a particularly original direction. Among some appealing atmospheric tracks, is the funky beats and guitar sound the band seems to favor these days, following in the footsteps of some already well established names in the genre. For example, the album starts with "Terminate," a song so similar to Sister Machine Gun's "Nothing" that it could practically be a cover. This is remedied by "STD," which has a sort of atmospheric housey feel that exhibits The Final Cut's better grasp on electronics these days and hints that there might be some hope yet. Some of this spills over into the funky "Dim," which recalls the two-note marathon (or at least it seemed that way) track that opened "Consumed." This one stands up a bit better, thanks to an occasionally disappearing rhythm track, but it still gets old fast. This is followed by "It Comes Too," which could almost be a better-produced Gravity Kills. "Wallow" brings things

back to the hushed, atmospheric territory again, but the repetition problem strikes again. A little variation would go a long way towards improving a lot of these songs. Next up is "The Shake," a song that so closely resembles "Honey's Dead"-era Jesus & Mary Chain (even in lyrical content) that it could be an outtake. "Straddle" moves back into the slow and chilly atmofunk mode. Finally, "Nothing At All" closes the album similar to the way it opened, although this one isn't as blatant a rip on the SMG style. The Final Cut have taken a step in the right direction, but still have some hurdles to overcome before being the best they probably could be. If the band can avoid the 'soundalike' tracks and work enough variations into the cool, atmospheric stuff to make it interesting, they could probably do a killer album. Until then, this album will probably make a lot of people happy. (Fifth Column, P.O. Box 787, Washington, D.C. 20044) [Shear]

**Flowers of Sulphur - Totennachtmusik (DEMO)** Horrible sub-bootleg quality demo from aspiring industrial rockers. Sloppy drumming collides with guitar, samples, and death metal style vocals. The band could actually be doing themselves more harm than good by letting stuff like this get out. My advice is to wait until you have something that is at least listenable in terms of sound quality before sending tapes out again. (1870 Schieffelin, #5E, Bronx, NY, 10466) [Shear]

**Forma Tadre - Navigator (Off Beat)** Something special is in the works here; you can tell from the first watery track, wordless female vocals soaring over a mesmerizing introduction. Forma Tadre takes its time establishing a mood. The second track, "FX on a Human Subject," begins with a sample and waits two minutes before allowing whispered male vocals to enter. Already one can discern echoes of label-mates haujobb. Forma Tadre contributed a remix to the frames ep and has obviously been influenced by its compatriots. "Plasmasleep" allows the groups energy to break loose with loud waves of formidable electronics. Attrition-style vocals and a contagious backbeat. The vocal ante is upped on "Date Unknown" and "Serpent Chamber," delivered with Covenant's gothic inflections. "Navigator" may well turn out to be the debut of the year. (Off Beat, Horsler StrBe 27, 45897 Gelsenkirchen, Germany) [Richard Alter]

**Fragmented Knowledge Of War (blueniteseroticsecrets)** "Music has evolved", claims the Fragmented press release. Why do people insist on doing this? Why do they have to huff and puff about how different and innovative their project is? We'll listen to it, and if it's that good, we'll like it, and hopefully say so. Telling me beforehand that I am about to "experience a new definition of sound" or some such is only going to make me that much more prepared for an evening of second-rate crap.

Fortunately for anxi.scan, the one-man band behind Fragmented,

"Knowledge Of War" manages to make good on its claims. "Fragmented" describes the project perfectly. Here we have a conglomeration of styles and elements, an industrial/ ambient Val-U-Pak if you will, that puts the disc above the bulk of by-the-numbers, creepy-scary experimental dross us poor reviewers wade through like a thick and thoroughly unforgiving swamp.

Listening to Fragmented gives me the distinct impression that I am intruding on someone else's nightmare. It's not as if they don't want you there; it just means there's a lot of things you don't understand, and no one's about to explain them to you. As a result, the overall effect is a jarring and unsettling one, which is probably precisely what was intended. The drones and percussions common to many ambient/ industrial projects are present here as well, but the would-be monotony is broken by frequent use of the speaking voice; the best example is the 20-minute opus "Keep Looking For Secrets".

Another example of Fragmented's diversity is the wonderfully suicidal "The End Of Yesterday"; a simple yet effective semiacoustic guitar is the backdrop for anxi.scan's whispered tales of doom and gloom. Well, we can only assume they're tales of doom and gloom, because you can't understand a word the guy's saying. But hey, that's OK because (in the tradition of all good horror, regardless of medium) the action is implied rather than stated, leaving the specifics limited only by the listener's imagi-

"Fragmented is more of a philosophy than a straight musical entity", proclaims the press pack; and as much as I abhor statements such as this, I've gotta admit the fellow's right. "Knowledge Of War" focuses an awful lot on some very good, very surreal, very...fragmented... vocals, stories, and writings... which makes the prospect of checking out anxi.scan's "Vacuity" magazine (where some of his writings are allegedly collected) a rather interesting one. Strong in concept and execution, "Knowledge Of War" comes highly recommended. (blueniteseroticsecrets, 1512 Canyon Run Road, Naperville, IL 60565 USA) [ned kirby]

**Front Line Assembly - Plasticity (Metropolis)** So what's in a name? Well according to Webster's Ninth New Collegiate Dictionary, plasticity means "the quality or state of being plastic", and is also a reference to the ability of life forms to adapt to their surroundings. Which of these definitions FLA had in mind when it named this single is not clear, but considering the chorus, which ominously proclaims, "the laws of nature, the laws of man, this mortal paradox can never stand," either definition equates to statement about humanity and the environment. Of course I doubt anyone will be too busy stressing over the deep-rooted meaning of this song while they're ravaging the dance floor—which is the only appropriate way to respond to the unrelenting beat and synth rhythms of 'Plasticity'. Yes, this is one of the

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Zoth Ommog

heavier singles to come from FLA in a long time, and it doesn't even have any of those blaring guitars that seem to piss off the electro-purist so much. Slightly reminiscent of "Virus," this single is the one to play if you're planning to go to a rave, bop around for awhile, and then gun down a few ecstasy popping freaks. Later on, when you're busy trying to convince the police that subliminal messages on the Christian Broadcasting Network made you do it, you can calm down to the more subdued 'Zero Mix' by Haujobb. (Metropolis Records, POB 54307, Philadelphia, PA 19105) [JF]

**Godflesh - Songs Of Love and Hate (Earache)** They're baaaaack! This time out, Benny and Justin (and new drummer Brian) are kickin' ass and taking names. The wistfulness of *SELFLESS* has been coupled with the backbreaking aggression of early Godflesh to produce an album of such ferocity and intensity that I almost fell out of my chair while writing this. The first track, "Wake," is amazing, full of thunderous beats and grinding guitar work. Justin's vocals are at once unnerving and reassuring, as he screams, "nobody's right if everybody's wrong/ can't see white if you won't see black..." Another noticeable point is the fact that Benny's bass sounds more like a bass and less like an avalanche. When I interviewed Justin a couple of years ago, he told me that the new album would have loads of straight, unprocessed guitar. I guess this applies to bass guitar as well as Justin's own voice. Many songs on this disc will make one remember why they got into Godflesh in the first place. This is a different Godflesh from the one we heard on "Selfless," an album which was disappointing to many a 'flesh fan (but not this one). It seems as though the bite is back in the ol' blade. All of these former grindcore guys seem to be experimenting more and more with dance beats and techno stuff, and Godflesh has been doing this for quite some time now. The last track on the disc, "Almost Heaven" is an awesome ambient dub kind of thang, in the vein of the remixes off the last album. Track three, "Circle Of Shit," even features a cool little loop sampled from Jehru tha Damaja, and is a pretty fuckin' tough song. The song "Frei" starts out almost sounding like it could be a Final track until the crashing drums and rumbling guitars come in. This album is a milestone in many ways. First, it's the first time Godflesh has ever used a live drummer in conjunction with the electric drums for which they have long been famous. Early rumors that Godflesh had taken up a new live drummer seemed to worry those fans who come from the electronic camp, but not to worry. At first, you would think that this would hinder their mechanized sound, but it adds a whole new dimension to the driving beats and overall atmosphere of the album. Secondly, this is the first time since the *GODFLESH* EP that Justin's lyrics have been printed in their entirety. Thirdly, this is the first time that a Godflesh album has been released on Earache by itself

without another licensor. Buy it. (EARACHE USA suite 915, 295 Lafayette St., New York, NY 10012) [Leech]

**Goth Box Compilation - VIA (Cleopatra)** The Goth Box Comp from Cleopatra (who else) is the ultimate in Gothic compilations. 4 CDs, 60 bands, new and old, neatly packed in a little box that includes a fat booklet with descriptions of every band, a poster, and a sticker. All at a reasonable price. With classic Goth bands such as Bauhaus, March Violets, Play Dead, The Damned, Red Lorry Yellow Lorry, and Alien Sex Fiend. And newer Goth bands like Nosferatu, Mephisto Walz, The Prophetess, Aurora, the Shroud, Lestat, Switchblade Symphony, Love is Colder Than Death, Black Tape For a Blue Girl, Corpus Delecti, Lycia, Rosetta Stone, Gilane Demone, ex Sisters of Mercy Patricia Morrison and so much more. Jam packed with Goth tunes this box set is great for fresh, virgin Gothlings or for that more experienced Goth collector. So many bands, so little time what's a Goth to do? (oh the stress) A must have!!! (Cleopatra, 8726 S. Sepulveda ste. D-82, LA, CA 90045) [Lisa]

**Grand Theft Canoe - Bolivia + Argentina = Paraguay (Prospective)** Folky Canadian Campfire-style modern rock, like Pete Seeger trying to be alternative. One song started well: "That severed head, it fell to the earth, it's dripping red, I don't know what it's worth. It fell from high, it did not fly, it hit the ground, that head's no longer round", but this group just kept singing the words ad nauseum, like a mentally challenged version of Phish, and lost my interest. (Prospective Records, Box 6425, Minneapolis, MN 55408) [Richard Allen]



**Gridlock - Sickness/Frozen** Now this is more like it! After sifting through piles of Slayer-clones, Puppy remakes, and, well, more Slayer clones, it's nice to hear some truly well-written tracks by an American group obsessed with electronics. Just imagine the ambient side of haujobb mixed with the stylistic battery of Numb (minus the guitar). Now, of course, haujobb and Numb are two distinct groups best known for their song-writing abilities and innovation. So comparisons this strong have gotta be bullshit, right? Although it may seem strange, they're not. Like Numb, Gridlock have mastered the ability to write out of more traditional 'rock' structures while keeping the music well out of metal heaven. Can you

dance to it? Yes. Does it feel like you're listening to a quality electro band? Yes. What makes Gridlock something to get all 'woohoo' about is that they are one of the very few groups who actually take their metal roots with them into the industrial realm without the nine guitarist cop-out. Evolving is about moving on without forgetting your past. It's about taking on new challenges and moving the wisdom and familiarity of your roots to a new level. Too many bands are the opposite these days. Rather than pushing forward, they essentially just change the name of their band and add a keyboardist. Of course, the haujobb side of their music stresses an entirely different point. To make this one short, if you enjoy haujobb's equally innovative progressive ambient stuff, there are a handful of cuts on here that should keep you chilled for a while longer. From the position of a DJ who is sick of hearing the same old shit for the last five years, if this band isn't one of the next signed, I'm moving on to DJ the polka scene. (Gridlock, 1827 Height St. #100, San Francisco, CA 94117) [masona]

**Grotus - Mass (London Rec.)** I really hope this is a joke. I mean, I hope these guys are doing this stuff tongue-in-cheek, with a sense of humor, because if not, this is really sad.

It's heavy funk metal, and a bit cheesy. It's just not my style, but if metal-funk is your style, go for it. The singer sounds like a drunken blues-singing transient from the bayou; sloppy, gruff, a bit off-key... I guess if you approach and listen to this with the same mindset you do Foetus or Vampire Rodents, it's all good. The cover is pretty cool, depicting several types of 'masses': a huge herd of sheep on the front cover, a bunch of sperm on the back cover and on the CD, a traffic jam, bees, and what appears to be a bunch of stupid people trying to watch a band at one of those festival shows on the sleeve. [Veronica]

**The Hafler Trio - Right Were You Are Sitting Now (Soleilmoon)** Andrew McKenzie has discovered the beauty and power of limited vinyl releases. The pain in the ass of the collector, because the prices are pretty high, but that discussion is different matter. Let's stick to what is offered here. The 7" features, according to the cover, guitar, bass, drum and voices. Not that I could have told you, since the trio treated them beyond recognition. I assume the pressing of this record is not very good, or maybe I'm missing a point here. It seems as if both tracks were put together rather hastily. I had much more joy from the LP. Side A builds slowly in ambient spheres with what seems a sampled guitar (but now the cover doesn't mention it - damm), and somewhere half way through some treated organs take over to close the album in similar ambient textures. The flip side starts out again quietly but somewhere some rhythm is faded - not as housy as the 12" The Hafler once did, but a strong continuous flow. Added, are the well processed sounds that have become a trio trademark. In all, it's

minimalist efforts a strong album and among the recent ltd's from The Hafler Trio, this one wins. (Soleilmoon, PO Box 83296, Portland, OR 97283-0296) [Frans De Ward]

**Tim Harrington - Master Frequency and His Deepness (Triple X)** Bluesy alternarock with one exception: "Backward Prayer," a noise track with bells, drones and flute, which is actually quite good - or maybe it just seems so in comparison to the rest of the album. The only other tracks I like are tracks 11 through 28, which are (you guessed it) silent. (Triple X Records, PO Box 862529, LA, CA 90065) [Richard Allen]

**Hate Dept. - Three Song Sampler (Neurotic)** Hate Dept.'s material can probably be put into two distinct categories. There's the melodic, atmospheric side ("More Like Me," "Won't Stay Lit") and there's the 'hard' side ("New Power," "Dead Peddler"). Personally, I prefer the melodic stuff and think that's where Siebold's strength lies, but apparently a lot of people prefer the hard, guitar material which to me has never sounded anything more than ordinary and dull. This CD shows both sides of the band, with some tracks from the full-length "Omnipresent," also on Neurotic. The disc starts off with "I Don't Know You," a very catchy, eighties-sounding lament of a crumbling relationship that proves Siebold actually has a pretty appealing voice if he wants to. Unfortunately, this is followed by "Dead Peddler," which is more typical of Hate Dept.'s material. Cliched chord progressions and guitar over (well-programmed) dancey drums. Fortunately, Siebold's vocals are much better here than on a lot of his harder material. The disc rounds out with a remix of "Dead Peddler," which abandons the guitar and focuses on sparse electronics and strangely distorted vocals. I would love to hear Hate Dept. do a full length of material as strong as "I Don't Know You," but I'm not holding my breath, as the coldwave/electronic and guitar sound seems to be what sells records at the moment. (Neurotic Records, PO Box 445, Walnut, CA, 91788-0445) [Shear]

**Haujobb - Cleaned Visions (Off Beat)** The newest from the best, "cleaned visions" is 3 mixes of the title track and 2 of "net culture." Haujobb recently announced their intention to become more 'technoid'. Don't worry, 'Techno' means something different in Germany than it does in the States. Still, the new material is quite able to motivate floor action. The "radio-active" version leads into "extended radiation," the highlight of the EP. Here are some signs that haujobb is mutating: an orchestral introduction, decipherable lyrics, and three popular remix tracks normally saved for mainstream efforts. Scope's remix is nearly trancelike, allowing the afore mentioned elements to sink deeply into a percussive mix.

"net culture" comes to us first in an instrumental version containing the sample, "I like these calm little moments before the storm", which nicely introduces the song's

second half. (Gary Oldman from "The Professional?") The "file operation error" version is more mysterious, filled with experimental interludes, more suitable for listening than dancing. No vocals are present in this version either, but the album will be out soon and promises to be brilliant! (Off Beat, Horster StraBe 27, 45897 Gelsenkirchen, Germany) [Richard Allen]

**Haujobb - Solutions For A Small Planet (Metropolis)** Another in Ned's continuing series of Pointless Reviews<lm>. Like anyone who cares hasn't bought this already. Oh well, here we go again...

This third full-length outing from the electro-industrial machine known only as Haujobb sees the project stripped to two members, Daniel Meyer and Dejan Samardzic. Guido Fricke (of Second Voice/La Flia Maldita) lends his engineering talents, his studio, and his brother Andreas (from Drown For Resurrection) who contributes sax[] to one track; but other than these small intrusions, Dejan and Daniel are on their own as ever. Not that it seems to bother them. "Solutions" is, truly, a Home Listening Album. On first listen, you won't find immediate dancefloor-ready smashes like "Eye Over You" or heavy-duty sonic torture sessions a la "World Window". (And not a hint of guitar, by the way.) In fact most of the album is decidedly subdued; assuredly foreboding; brooding, ominous - and has both of its feet planted squarely down on the tech-no end of the spectrum.

Which is by no means a bad thing. In the liners notes Haujobb credit the likes of Photek, Metalheadz, and Locust as inspiration, and it shows - especially on tracks like "Anti/Matter", "Deviation" or "Transfer", with drum programming straight up Goldie's alley and pads right off of an Alex F. 12". However, fear not, Haujobb haven't gone jungle (well, not yet at any rate, and if anyone was going to, they'd probably do the best job of it) - we still got thumping mantras like "Rising Sun" and "Journey Ahead" (which starts off sounding almost exactly like "World Window"); dark pieces of atmospherics such as the spectacular "Nature's Interface" - all dark piano and slow breakbeat; even the single "Radio-Active" makes an appearance of sorts, as the instrumental "Cleanned Vision". And of course, Haujobb's now-trademark electronic warblings and screaming synths are everywhere.

Some fans will undoubtably be driven away by the overwhelming techno slant the project has now taken. Old-timers will probably say, with some validity, that Lassigue Bendthaus did it all before with "Matter". Others might find the techno elements underused, as though Haujobb started something and stopped half-way. And unto all of you I say: WAIT. Give it a few more listens. My initial reactions to this record were not good. It's a true piece of experimentalism in the most classic sense of the term: you can't just pop this on and go dancing about the house. It demands your complete attention; you get out what you put in. There is far too much complexity and subtlety con-

tained here to glean much of anything from a casual glance. Built underneath is easily one of the best records of the year, and possibly a landmark of true technofindustrial crossover. Never content to rest on their laurels, Haujobb have once again thrown the industry completely on its ear. Or started a Lassigue-Benthause revival. Whatever. (Metropolis, PO Box 54307, Philadelphia, PA 19105) [ned]

**The Husbians - Unpopular Flips (Mutiny) People, do you even know what kind of music this magazine covers when you send material for review? Perhaps the name "Industrial Nation" might clue you in. If the magazine was called "Shitty MTV Grunge Alterno Rawk Nation", then maybe I could understand why this tape was sent for review... otherwise I'm puzzled. Do you supposed Front 242 sends CDs to "Country Music Today?" (Mutiny Records, PO Box B, New York, NY 10159-0008) [Shear]**

**Identity II - Century Media Sampler** (Century Media) Sampler albums are a very excellent means of discovering new bands without shelling out \$18.00 on something that could be very good or could suck shit. Usually labels price samplers at a lower price(I like it already) and they contain a varied selection of what the label has to offer. As with the previous Identity sampler, Century Media has once again assembled a very excellent and eclectic appetizer to wet the palates of those of us who dig this kind of crazy shit. Everything is

covered from Gothic beauty to blinding Black Metal to hardcore Industrial, all on the same label. Quickly becoming one of the more open-minded labels, as in they accept more genres of music than most, Century Media's Eclectic Flavor ranges from the beautiful and haunting song writing of *The Gathering*, to the sheer blinding terror and most supreme evil of *Emperor*, to the total hardcore anger of *Marauder*; this is one impressive collection. Stand-out tracks include "Into The Pentagram" taken from the *Rebellion* EP by the mighty *Samael* and an unreleased track by the masters of low-key gutter-core *Eyehategod*. Also included are the Gothik overtures of the Portuguese Gods of Vampiric sex, *Moonspell*; plus many more tracks by a very wide range of different artists. 18 tracks in all, this is one of the more impressive collections to be selected by one label, so open your eyes and ears to this one.

released by one label, so open your mind to something new, after all, variety is the spice of life...right? (Century Media, 1453-A 14th St., #324, Santa Monica, CA, 90404) [Skott]

**Industrial Revolution 3rd Edition - Rare and Unreleased VIA (Cleopatra)** Industrial Revolution, the 3rd Edition, is a very impressive compilation of previously unreleased material from some of the superior and more inspiring industrial bands that are out there. Bands such as the premier and very well known Skinny Puppy, doing a very eerie nine minute long song "Haunted," that definitely lives up to its name. Psychic TV has a more upbeat but equally as frightful song

"Suspicious" (T.H.D. mix)-a band that evolved from one of the original industrial bands, Throbbing Gristle. Another very effective band on the current industrial scene, Leætherstrip, offers their disturbing "No Rest For The Wicked" (video version). Also, Cleopatra's Satan baby, Electric Hellfire Club, does "Incubus" off their "Kiss The Goal" CD-remixed by the previously named Leætherstrip. Plus, the military-esque and highly regarded Laibach doing "Panorama;" and a ton of other industrial icons such as Spahn Ranch, Test Dept, Penal Colony, Swamp Terrorists, Controlled Bleeding, X Marks the Pedwalk, Kill Switch...Klick, and a ton more. Whew!! 28 bands of the best of what industrial music has to offer us. What could be better? Go get it!! (Cleopatra, 8726 S. Sepulveda Blvd., LA, CA 90045) [Lisa]

[138] **Into The Darklands - Two Witches/Advanced Art the Early Years (VUZ)** Into the Darklands is a compilation of two of Finland's most successful Gothic/Industrial bands, Two Witches and Advanced Art. It contains early recordings, eps demos, these two bands did in the late eighties. Darklands is a record label Jyrki of Two Witches started in

1987 as a mail order company that progressed. Two Witches and Advanced Art were two of the first bands on the label. The inscription on the inside of the booklet of the CD written by various members of the bands almost make a mockery of the music as if they are embarrassed of the content and quality of

this album. On the contrary, I think this album is very good and it is probably the best stuff Two Witches has ever done, they should have stuck to it. It is a lot more industrial and a lot less cheesy vampire Goth like their new stuff. I have never heard Advanced Art before, but what they have on this album I like. They sound almost like a poppy Death In June, if you can imagine that. Their song "No Answers No Solutions" is probably the best song on the CD and it just screams eighties industrial. I miss that eighties-esque industrial music. Anyway, both bands use a lot of keyboards and it is all very upbeat. Maybe they aren't happy with these recordings, but I think that is a shame. It is very raw and not so programmed, which I think shows true musical ability. I hate it when things are so exact. That is probably why in most bands their first albums are usually the best. It is obvious other people enjoy this stage in their careers, since they had to re-release hard to find eps and demos that are no longer available on CD. If you are expecting the Two Witches sound that you can find on Cleopatra you will be in for a much more pleasant surprise. (VUZ Records Postfach 170 116 47181 Duisburg Germany) [sic]

**Into Topological Space - V/A (World Domination)** This is 2-disk "Global Collection of Electronic & Organic Remixes" featuring some pretty decent trip-hop, dub, trance and ambient stuff from Perfume Tree, Globo, Lovelag, White Girl, Lift Laboratories, Shriekback,

Orbitronik, Loop Guru, and the crowning glory of the compilation: Sky Cries Mary. These are all exclusive or previously unreleased tracks, and the entire second disk is nothing but Sky Cries Mary, including the Steva Hillage 12" mix of "Every Iceberg Is Afire," and two tracks that were recorded during sessions for previous albums, but were never released. "The Movement of Water" was recorded in 1992 while in the studio for A Return to the Inner Experience. "Death of a Star" is a 26 minute jam session that was recorded live to tape in 1994 while in the studio for This Timeless Turning. [Veronica]

iT - Era Vulgaris (Disturbance/ Minus Habens) One of my favorite tracks on this album (and no, it's not just because of the title) is "The Measure of a Dog", a trippy little twunker of a song that reminds me of something you'd hear on the old school Sesame Street episodes: you know, little cartoon dogs and numbers flying around everywhere and that bright, psychedelic paisley background? No? Ok... Well, the rest isn't anything like that; the next track, for example, has this annoying piercing screech all through it, fluctuating in pitch and volume here and there so you only cringe every so often. It is fittingly entitled "Temporary Irritation." "Out of Sight" is probably my favorite -- a driving dance track with some very emotive synth lines. I also favor "Cycloiran," another danceable one, but a bit more noisy and ominous; and "Thessaloniki," with its trancy synth-pop crossover kind of sound. (Minus Habens, via Giustino Fortunato 8/N, 70125 Bari, Italy) [KC]

Brian Jonestown Massacre - s/t (Asphodel/Bomp) Being the clueless dork I am, when I saw this on Paul's "to-be-reviewed" list, I swiped it up. You see, I thought this was the recording of the JIM Jonestown Massacre that our friends at RE/Search are rumored to be bringing us sometime soon. That is, until I heard one of their songs on the radio. Not what I thought I was getting, needless to say. For what it's worth, this really isn't that bad. While there are some mainstream "Alterna-lite" tunes ("Evergreen"), there are some explorations into the psychedelia of their namesake. There are also some tracks that border on Velvet Underground/ Sonic Youth sounds, and some nice guitar noise-making here and there. I would never buy this, but it didn't make me want to blow up my CD player either. (BTW, if the Naut Human who produced this is the same guy we all know and love from Rhythm and Noise, his tastes have changed significantly....) (Bomp Records, PO Box 7112, Burbank, CA, 91510) [Shear]

Kebabtraume - Neural Earthquake (Minus Habens) This conglomerate band from Italy has done it all on this nine track CD. The album came to us with a press release that listed the musical influences for the album, ranging from Brian Eno to Ministry to Aphex Twin. Some of the styles explored obviously appealed to me more than others. The album started out on a good foot with a track called "Targets," a

rather dancey, German-sounding ebm song. A bit cheesy at times, however. Other songs obviously took a lot of inspiration from KMFDM, exporting En Esch vocals and stereotypical guitar riffs. Two of my favorite tracks would have to be "Hero," which is track number five (or 0101 in binary as they have them listed on the sleeve), and "Immortal Spirit", track number eight, or 1000 in binary. "Hero" has a sort of techno (but GOOD techno) feel to it - fast, danceable, and complete with the characteristic upbeat, synthesized hi-hat. The song is more diverse than just another techno song, containing some really impressive synth lines. "Immortal Spirit" IS Bigod 20. There's no other way to say it. Although they lose points for creativity, I am a huge Bigod 20 fan, therefore the song tritely appealed to me. This album definitely had its ups and downs. So many styles and influences are incorporated here, I would find it hard to believe that someone reading this wouldn't like ANY of the songs. One is sure to satisfy, but probably not all. I don't know if I would recommend plunking out the cash for this though. (Minus Habens Records via Giustino Fortunato 8/N, 70125 Bari, Italy) [KC]

Killing Joke - Democracy Single (Zoo) Despite a rather uneven track record, Killing Joke is considered by many to be one of the more important guitar-based industrial bands (although that pigeon hole might be an odd fit) if only for their early influence on a lot of their contemporaries. This single, one of many versions apparently circulating, shows the band in a lighter mood than some of their past work, although the politically-charged lyrics are as accusatory as they have ever been. The album version of the song mixes heavily chorused guitar, keyboards, and harsh vocals that sarcastically apologize "Sorry, democracy is changing." The tune is very catchy and agreeable, but some fans of their old work might be left scratching their heads at the more accessible sound. The remixes that follow, however, twist the song into barely recognizable versions that are more apt to please industrial fans. The best are by NIN keyboardist Charlie Clouser. Apparently Trent has intrusted Charlie with the secret family recipe for many of NIN's recording techniques, because this sounds like something straight off "The Downward Spiral..." the trademark gnashing guitars and cool synth sequences play off of some strangely distorted vocals... very nice! (Funny Charlie Clouser story... The post-production house I used to work for had a library of licensed music to use in television commercials. One of these was full of sort of technohouse tracks and the writing credits listed C. Clouser, S. Beaven, and M. Kripps... hmm...). Killing Joke's own Youth rounds things out with his United Nations Mix, which takes a lighter electro approach that unfortunately loses a little momentum because of the heaviness of the previous mixes. Excellent nonetheless. Rabid fans should be on the lookout for other versions of the single which include

remixes by Carcass and the Orb's Alex Patterson. And if you don't like the new album? Sorry, Killing Joke is changing. [Shear]

Kung Fu Jesus - M (Satan-A-Go-Go) The melding of industrial and metal is a growing trend these days and it has spawned many a good band and many a shitty band. That whole sample-riff, sample-riff thing is getting on my nerves, too. I'm not one of those guitar-bashers either, but it seems as though a lot of people are hellbent on cementing the metal sound and posture into the industrial scene. Fortunately, there has been an insulation against crotch metal in recent years and the term heavy metal no longer refers to bands like Winger and Poison, but rather to the more brutal guys like Pantera and whoever else, even though they still suck.... Anyway, to the point. In the tradition of Skrew, Bile, and Malhavoc, comes Kung Fu Jesus, a bombastic sample-heavy, grinding mechanistic metal monster.

There's no bullshit here, KFJ are as in your face as Bile, and I would love to see a tour with both these bands. Hailing from upstate New York, KFJ use sample technology as a base for their aural attack, their cyberfuck guitar noise lays down a suppressing fire while their over-processed vocals scream messages of revolt against social and religious control and violence turned inward. Standout tracks include the trembling disdain of "M.A.D." (Mutually Assured Destruction) and the leather-clad moshpit (fuck, I hate that word) infection of "Obey." The song "Krackhead" sounds like something from the first Skrew album. My big complaint is the fact that we have that whole sample-riff thing again, and the sound quality of this CD, which comes off sounding muddy, sounds kinda like a 4track demo cassette. Perhaps in time, Kung Fu Jesus will have a better production and will start to expand on their sound. (SATAN-A-GO-GO RECORDINGS, 11 Denton Ave., Middletown, NY 10940) [Leech]

Jagd Wild - Come Join the Hunt (Killer Sex Machina Records) Ask most industrial bands what their influence is, and they'll say something like "the evils of society," "the hell that is this earth," or "we like to scrape pieces of metal together." Ask Jagd Wild what their influence is, and they'll probably mention epic poetry, Norse mythology, dark and frightening forests, and hunting.

Jagd Wild hail from Eau Claire, Wisconsin, but you'd never guess it from their lyrics. Their name, which is pronounced "yahg veeld" and means "the wild hunt" in German, begins to touch on their Germanic influence. Jagd Wild aren't parodying German style like Laibach, rather, they celebrate the majesty of Medieval German culture. Epic creations like "The Longest Night," which recreates a hunt for a stag through a dark forest, may not sound "industrial," but they represent some of the most creative and fascinating electronic music I've heard in quite some time. The electronics on this release are dark and spare, with heavy, often ponderous beats. Jagd Wild also manage to beat the trap of "one vocal style

only," using not only distorted but undistorted (!) vocals. Their understanding of Norse myth and appreciation for literature (they adapted "Loud Blows Heimdal" from a prose piece entitled Eddas) makes them a breath of fresh air in a world full of clones. My personal favorites include "Iron World Blues," with its disturbed lyrics (example: "I've got a pretty wife, her name is Desiree/I keep her in a cage and I feed her every day") and its plodding beats; and "Assume the Position," which is as close to traditional dance-industrial as Jagd Wild get. All in all, an excellent first effort. Their bio promises a second release by this winter, and I'm looking forward to hearing it. (Killer Sex Machina Records, 2305 Vista Court, Coquitlam, BC V3J6W2, Canada) [nanette]

Laibach - Jesus Christ Superstars (Mute) Laibach has always dealt with mechanisms of power and control in the world's political systems. On their latest album, Jesus Christ Superstars, they expose the uses and misuses of religion, specifically Christianity, in modern/post-modern society. If you've experienced the magic of Laibach, you know that once they get a hold of a song, it's never the same again. Nothing is sacred. "Jesus Christ Superstar," from Andrew Lloyd Webber's harmless, somewhat humorous Broadway musical of the same name, becomes a disturbing, apocalyptic vision of the messiah's second coming. In the hands of Laibach, this song kicks major ass without being cheesy in the least. The album also includes a cover of "The Cross" by (the artist formerly known as) Prince. Again, Laibach offers a darker, yet more realistic interpretation of the song's original concept of religion. "We believe in God," they say, "but unlike the Americans, we do not trust him." I have to doubt the relevance of nationality here, but well...you get the point. The rest of the album is original Laibach material, as orchestral and epic as ever, including "God Is God." The original version will be featured on a forthcoming Juno Reactor album. [Veronica]

Lestat - Vision of Sorrows (Jevan) I was a bit leery about Lestat, because of the cheese factor in their name. I was pleasantly surprised though. I think with music as original as Lestat's, they could have come up with a better name, but I am not a real big fan of Anne Rice, either. (I know, major Goth faux pas). Anyway, Lestat's new CD, Vision of Sorrows, is very dark and versatile. Their first release, available on CD, ranges from being industrial to mysterious and hypnotic to classical, very full of empathy. The lyrics are meaningful and tend to be a bit melancholy, especially on "Etched in Stone" which is an excellent song about being abandoned by a lover. Another great song is the ghostly "?" about fears and the unknown. Razz has a beautiful deep and sexy voice that matches perfectly with the blackness of the music. Razz, Jess, and Timothy's keyboards are very talented and skilled. They put a lot more emphasis on just making very

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good Dark Wave music instead of putting so much into little "Gothic" touches like howling winds and crap like that. I really liked this album a lot and now I am going to have to search for their first two releases that are only available on tape. Definitely pick this up!! (Jevan Records PO Box 29519 Parma Ohio 44129) [Lisa]

**Loop Guru - Amrita (World Domination)** Loop Guru are one of the ever-increasing number of bands operating in the ethno-techno field these days. While that sound has pretty much been drilled into the ground, these guys have a refreshing approach that makes it worth listening to. Mixing 'intelligent' techno with drum loops and vocal samples from a wide variety of cultures, (India, the Middle East, South America...) in a hybrid that seems unlikely, but works quite well... Imagine Peter Gabriel's "Passion" done as a techno album. "Future Primitives Part 2" ... (World Domination Recordings, PO Box 8097, Univ. City Stn., N. Hollywood, CA 91618) [Shear]

**lovesil'escrushing-xuvetyn (Projekt)** The new one from lovesil'escrushing, yet another great band off the Projekt label, is very relaxing to listen to. Not at all boring, just very soothing. This reminds me a lot like old His Name is Alive (way back on Livonia when they were good). The reason is because lovesil'escrushing does a lot of experimenting with their guitars and sounds. The guitarist, Scott Cortez, uses a lot of different ways to get strange

sounds-using a lot of feedback, saw guitars, looped guitar, and guitar damage, as well as using common household items like a paint scraper, forks, knives, nails, and a metal ruler. He definitely gives this somewhat ethereal music a unique sound by adding his own touch.

Melissa Arpin's voice is pretty, but to me she is just too quiet. She has such a sweet voice, but half the time I can't really hear it which is to bad because from what I have heard it's good. I'm sure this is probably the sound they were going for, noisy feedback guitar with a soft voice, but I love vocals!! I would like to hear more from Melissa, just a little bit louder. All in all, this is a genuinely good album, and if you are into other Projekt material definitely pick this one up. (Projekt, PO Box 166155, Chicago, IL 60616) [Lisa]

**Love Spirals Downwards - Ever (Projekt)** As beautiful as ever, Love Spirals Downwards astonishes us with another perfect flowing CD. Ever combines Suzanne Perrys exquisite voice with Ryan's melodic guitar as aptly as before. A tad different than their previous releases, Ever is by far one of Projekt's best releases.

Love Spirals Downwards brings ethereal to a deeper realm. Heavy with a 4AD touch but unique for the most part, they have proved live and on CD that they don't need much more than her angelic voice and his guitar. A very serene piece of art, Ever's songs just swirl with each other. Like the more electronic devised Madras, the dark and sad Last Classic, or the His Name is Alive reminiscent song Delta and

the pretty love song Lieberflusse singing how she is "the only one". Every one of Love Spirals Downwards songs is beautiful and independent on its own, yet every title fits exactly together. This CD, along with any other Love Spirals Downward releases are highly recommended. (Projekt, PO Box 166155 Chicago, IL 60616) [Lisa]

**The Lucifer Scale - Give Me Back My Brain (Dark Arts)** The first thing to be heard as this album opens is a sample from an obscure horror movie entitled "Brain Dead", the perfect opener for a very strange and inventive CD. Hailing from New Jersey, the land of bleakness and people who can't slow down for one minute even if their ass was on fire, The Lucifer Scale translates the overall feeling of this shitty section of the U.S. perfectly into the feeling of their music- bleak, pissed off with no sign of hope anywhere in the prominent viewing range. But through all the bleakness there still is an underlining feeling of a warped joy. Joy, you say? Yes, joy; a strange, twisted kind of joy you find only in the sexual fondlings of deceased arachnids. Sounds like fun, doesn't it? Yes sir, The Lucifer Scale revels in their nastiness, God love 'em, and it works perfectly with the low-key techno produced by these purveyors of fine filth. Erupting like a sonic nightmare, "Brain" is a powerful techno-aggressive masterpiece that should be loved by fans of old Ministry, Cradle of Thorns and other mean-spirited artists, Wailing guitars, Tribal boom-bastik drums and nasty throat callings make for a fun time, whether your young or old or just kinda hangin' on, there's a happy sewer time to be had by all (if you dig the nasty). (The Lucifer Scale, 519 Liberty Place, Ridgefield, NJ 07657) [Skott]

**Lull - Continue (Release)** Another domestic debut of a formerly semi-obscurer, import-only project that has all the elitist bastards in a fury. Hey, fuck you, it's about the music, not about the limited availability... anyways. Mick Harris (Scorn/Quixot/Divination/etc etc etc...) strikes back in his Lull guise with another superior slab of irrepressible, crushing ambience. Most similar perhaps to his own "Cold Summer" or '95s "Sonnific Flux" collaboration with Laswell. One long, long, long, long, long, long track, underscored by a continuous bass drone, filled out by dark and ominous washes of unidentifiable sound...possibly his best to date, although it is hard to top "Cold Summer".

Nice packaging too. Props to the Relapse boys as always for knowing how to pick the cream of the crop... (Release/Relapse, PO Box 251, Millersville, PA 17551) [ned]

**Lycia - Cold (Projekt)** The new release from the always desolate Lycia is another achievement for Mr. Vanportfleet and Co. Beautiful harmonies and eerie accompaniments blend into a chilling and haunting surrealness that cascades the listener into that dark wasteland that we have all frequented at one time or another, only now we have the perfect soundtrack to escort us to the land of ice and frost. As always

Lycia albums should be listened to respectfully as a whole to fully feel the anguish that Mr. Vanportfleet has birthed, these shadowed melodies accompanied by the ethereal vocals of Tara Vanflower add yet another dimension to the already drowning beauty of Mr. Vanportfleet's ever-present somber vocals, creating a duo that complements the other in a flowing mist of otherworldly emotions. Highly recommended is to listen while in expanded states of consciousness, as to absorb the absolutely gorgeous tracks in a more richly appreciated emotional state. Cold transports the receptor to a lavish, relaxing, almost meditative state of being that is sure to tap into your darkest thoughts, your deepest emotions, and maybe even touch your soul. (Projekt, P.O. Box 166155, Chicago, IL 60616) [Skott]

**Malign - Shatter and Impale (Anubis Recordings)** Having only heard the two songs Malign put on that well known Goth compilation, The Disease of Lady Madelin, I was anticipating this CD and the very fortunate chance to see them live with Faith and the Muse on the Apparition Tour. Malign was so spectacular, I was so impressed I just had to write this review.

Malign is fucking great! I had to swear just to stress how much I really like them. Live and on CD, their Gothic/Industrial sound transpired me into a whole new realm. I can't pick out my favorite song because they are all so good. One of the best new bands to hit the scene. Xavier Haight is a brilliant song writer and performer, his programming and mixing are just genius. His voice is very unique, not the typical low growl that you hear so much from Andrew Eldritch wannabees. Along with William Faith helping arrange and produce the album, you know it's going to be good. The music gets you energized without losing it's darkness. Don't be surprised if you hear Malign popping up in clubs everywhere.

The layout of the CD is just beautiful, with pictures of disturbing statues and wonderful paintings. A whole new sound for Goth/Industrial/Darkwave, this is definitely a must for anyone's collection. (Anubis Recordings PO Box 470666 San Francisco, CA 94147) [Lisa]

**Masonna - Inner Mind Mystique (Relapse)** As you may know, Masonna is one Japan's leading industrial noise makers. His performances are intense, where Mr. Masonna jumps around, hits the highly amplified objects along with equally pitched vocals. The intensity from his performances comes well off on CD. Masonna manages to keep his tracks short and powerful. As this CD clocks in under 39 minutes it can keep your full attention. Play it utterly loud is my suggestion. (Relapse, PO Box 251, Millersville, PA, 17551) [Frans De Ward]

**Martyr Colony - Abrasive Technology (Ribbed Records)** Having heard some of this band's work on comps in the past, I was eager to give their self-released full-length review a listen. Since I last heard the band, they seem to have undergone significant changes.

Unfortunately, I can't say they've changed for the better. All the elements are there... decent drum programming, a nasty attitude, some interesting sample manipulation, but these high points seem to be outweighed by this release's weaknesses.

The most noticeable problem is with the mixing of the album. The album has a very flat, boxed-in sound that takes away a lot of the aggressive feel the band was after (even the guitar parts sound wimpy). On the first two tracks, the synth bass is buried so far in the mix you can barely hear it above the dry percussion. "Skyhole" comes close to getting it right, but the snare is so much quieter than the rest of the song that the drive is lost.

The second problem is the vocals. They are actually pretty decent when they are manipulated to hell, but on a few tracks (notably "The Creeper") where more traditional 'singing' is attempted, the results are awkward.

Finally, with a few exceptions, the songs themselves just aren't that interesting. If their past work is any indicator, they certainly have the talent to put together a killer album, but this isn't it. (1591 North High Street, Columbus, OH, 43201) [Shear]

**Mary's Window - Whore (Slipdisc)** Metal band that mixes a variety of influences but fails to come up with anything of their own. I am not a metal fan, so it takes something pretty damn good to pass the muster with me (Acid Bath comes to mind), but this just doesn't do it. The musicianship (especially the rhythm section) is very good, but without interesting songs, that doesn't count for much. (Slipdisc Records, 101 W. Grand, Ste 600, Chicago, IL 60610) [Shear]

**Meridian - Sundown Empire (Heartland)** Hailing from the home of Blood Duster and Pakeni, comes Meridian, the Goth band from down under. Australia seems to be making its mark in the music world on a large scale as of late. Meridian is another band that shows the promise of perhaps becoming very big. This album starts off with "Revelations in Black", a good, fast-paced song that was the right choice to begin the album with, and it gives you a feeling of what's to come. Adding the ever-growing fusion of Goth/metal, the songs are reminiscent of early Nosferatu blended with a little Type O Negative with a dash of ambiance. Not the most original recording I've ever heard, but it does show promise. Stand-out songs include "Masquerade" a catchy song with a great rhythm... reminds me of Moonspell. Also in the stand-out category would be the track entitled "The Call", a dirge type Depresso tune. David Wilkerson's dark, creepy, and Vampiric vocals are very impressive and somewhat haunting. But, I've always been a sucker for Majestic vocals. Overall, not bad... Could be worse. [Skott]

**Merzbow - Mort Aux Vaches (Staalplaat)** Pulse Demon (Release/Relapse) The mondo-prolific Masami Akita strikes again

with two discs of the harshest noisegrind on the planet, both deserving of your attention. The Merzbow project has managed to distinguish itself as a noise act a cut above the rest, and with good reason, true experimentalism in process and content is present in all of Akita's work, and the results are unparalleled by any other artist.

More than just "noise," the complexity and scope of Merzbow is mind-boggling. It is, in essence, the most extreme form of aural expression you have ever heard. For the uninitiated, the effect of listening to Merzbow is not unlike that of a Pan Galactic Gargle Blaster; namely, it is like having your brains smashed out by a slice of lemon wrapped round a large gold brick.

That having been said... "Locomotive Breath" (limited to 1000) is part of Staalplaat's "Mort Aux Vaches" series; meaning it was commissioned and recorded live in the studios of VPRO Radio Amsterdam. The wall of noise is still there, but this time somewhat muted by the techniques of live recording. However, as it is improvised, a certain spontaneous quality is captured leading to some glorious feedback wars.

"Pulse Demon" is the follow-up to "Venereology," the disc that arguably introduced the most American listeners to the sounds of Merzbow. 8 tracks of what is probably Akita's most complex, involved, and hyper-maniacal work ever (although that could change by next week...) Some of the ideas begun with "Greenwheels," are explored here in greater depth: ultra-distorted synths return, edits are faster and more numerous, loops come and go... Unlike some Merzbow releases, "Pulse Demon" is incredibly precise and direct. Instead of a crushing heap of mangled noise, we get instead, super-intense blasts of mind-shattering electronic slaughter... one of his finest to date.

No space to review them here, but other worthy titles of recent release include "Ecobandage" (Distemper), "Rainbow Electronics II" (Drag City), "Greenwheels" (Self Abuse), "Hole" (Heel Stone), "Electric Salad" (Etherworld) and "Magnesia Nova" (Staalplaat).

Interesting to note, Akita does not intend his music to be seen as the output of a violent or sociopathic individual; rather, just the opposite. This is work that is at once, arresting and cerebral, aggressive and relaxing, stimulating and trance-inducing, but unquestionably leagues beyond the gamut of bedroom noise "artists" who think that fart sounds and feedback are something the rest of us are going to want to listen to. Akita's work is always finely produced and fiercely individual. Influences and imitators are unimportant; everything is simply swept up by the current and accelerated beyond the stress level, producing work that has probably as much a social as a musical statement to make, intentional or not. Love it or hate it, Merzbow is quite simply impossible to ignore. (Staalplaat, Box 11453, 1001 GL Amsterdam, THE NETHERLANDS; Release/Relapse, PO Box 251, Millersville PA 17551 USA) [ned

Kirby]

**Michael Mantra - Ribonucleic Ambience (Tranquill Technology Music)** Don't let the title fool you. This ain't the kind of ambient you think it is... this is "old school" ambient which, where I come from, is called "new age." Aimless noodling on plain vanilla synth presets with occasional accompaniment of moronically-programmed drum machine. So many of these tracks were alike that I had to check to make sure my CD player wasn't in "repeat" mode. Mr. Mantra (bet that's his real name, too...) also sells "brain synchronization tapes" which synchronize the hemispheres of your brain and promote healing and well-being. If you believe that, I have some tapes to sell you, that on the surface sound like ocean waves, but actually contain powerful subliminal messages that will drive any woman wild with lustful desire... (Tranquill Technology Music, PO Box 20463, Oakland, CA, 94620) [Shear]

**Minimal Synth Ethics 3 - V/A (Cri Du Chat)** One of the favorite games of the music industry seems to be trying to predict where the next big scene will be. In the past, we have seen booms of excellent industrial material coming from places as diverse as Belgium, Chicago, and Denmark. If I had to guess where the next big crop of undiscovered talent will emanate, I'd hand you a copy of this disc and say "South America." Yup, you heard me. While most people associate the music of these countries with meringue and mariachi (and dare I say it... Macarena), it turns out there is a thriving underground scene of extremely worthwhile electro bands. If you don't believe me, the fine people at Cri Du Chat will undoubtedly be happy to prove you wrong.

The album starts with Brazil's Aghast View and a great remix of "Burst in Crossfire" that vastly surpasses the original. Their sound is very similar to Leatherstrip, but this mix downplays that a little bit and features some excellent rhythm programming. The band ought to do all their tracks this way.

Next up is Third World Fear. This is an example of a band who I thought I had pegged when the song started, but was proven woefully wrong. As the track opens, they spew out the sampled metal guitar sound we all know and hate and layers on some vicious vocals. However, just when you have them pegged as another Ministry clone, the chorus kicks in with a synthy, melodic chorus with sung vocals. Nice trick!

Shifting gears, we next encounter Resonate, a modern take on the Kraftwerk sound with elements of Lassigue Bendthaus sneaking in towards the end. Excellent!

After an agreeable, but too Moby-esque track, Silverblood takes things into the darkwave direction with unusual female vocals and cool sequences. From here, the comp starts to lose momentum. While most of the tracks are simply bland, some, such as Sicilian Unit's retro-wave track, are truly horrendous. Poor recording quality and bizarrely

Judy Collins-like vocals do not an eighties song make.

Fortunately, several tracks later, Biopsy comes to the rescue with a sound like the Swamp Terrorists remixed by someone on some serious speed. Arcane shifts directions yet again with their 4ADish "Garden of Time." Hades closes things out on a high note with the catchy, very 80's sounding synth pop of "Morbid Action." If Sicilian Unit wants an example of someone who reproduces the 80's sound well, they need only look here. So, you've been warned. If the talent featured on this comp is any indication, South America is going to have a scene to be reckoned with. (Cri Du Chat, c/o Eneas Neto, Cx. Postal 42395 CEP 04299-970 Sao Paulo - SP - Brazil) [Shear]

**Misery Loves Co. - Happy? (Earache)** The new EP from one of Earache's most powerful bands is choked full of goodies; A CD-ROM track, live tracks and a new song. If you're not familiar with MLC, then you're missing out on a very talented, aggressive band. Incorporating an almost aggro-techno approach to their pounding displays of mirth, Misery Loves Co. has attained a very devoted fan base around the world, with their slick riffs and dead-on motherfucker kill the world attitude, it's no wonder why so many youth's have given over their ear drums to the great masters of hate. The live tracks, included here are "Happy?", "Private Hell" and "Kiss Your Boots", are beautifully produced and sound amazing, if the chance arises to behold MLC in their prime, which is live, don't pass up the opportunity, they have one of the most intense performances that I've ever seen, total power and aggression. The new track, "Strain of Frustration", is a powerful song, richly produced and intensely executed. Unfortunately I never got the pleasure to check out the CD-ROM track, Me being one of the few cave-men who refuse to let the computer age control my pitiful existence, but if it is comparable to the rest of the EP, I'm sure it was, as always, leaps and bounds above the average. (Earache, 295 Lafayette St #915, NY, NY 10012) [Skott]

**Monomorph - Subject to Electronic Control (Disturbance/Minus Habens)** Just when I was going to say I found the first track, "New Life," to be a bit boring and monotonous, from out of nowhere comes this ill hip hop beat; and now I'm bouncing in my chair like my spine's a spring. "High Generations," "Thema Aeterna" and "Particlexia" also feature some funky drum loops. Other tracks are more dub/ambient in style; and one lacks a beat altogether, leaning more toward the electro/ambient side of the spectrum. This disk contains a nice mix of these diverse styles, and Monomorph does them all equal justice. (Minus Habens Records, via Giustino Fortunato 8/N, 70125 Bari, Italy) [Veronica]

**Mors Sylphilitica - s/t (Sacrum Torch)** Once you get beyond the typically silly imagery on the front cover, this CD turns out to be some fairly decent goth-rock, with strong female vocals that occasionally veer

towards operatic sounds. A little pretentious and over-blown, but the dark mood saves it. Imagine what Dead Can Dance might sound like today if they had stuck to their early guitar-based sound and gotten a bit heavier. (PO Box 278, Prince St. Station, New York, NY, 10012-0005) [Shear]

**My Psychotic Motor - The Desire (Suburban)** As much as I like some of it, the biggest problem with techno is that it is extremely trend-driven. Thus, a techno track that was on the cutting edge a month ago, can suddenly sound hopelessly dated when a new trend comes along.

That, unfortunately, is one of the many problems with this release. The orchestra/vocal chorus rave hits that were popular a couple years ago are prevalent throughout (although the riffs here are much more monotonous) with some 'industrial' vocals acting as the only thing to separate the band from a million other faceless acts.

There are further problems (the drum loop on "Genetic Poems" is the wrong speed!), but these are really irrelevant, as there is nothing here worthwhile, even as dance music. (Suburban Dance Music, PO Box 47, West Creek, NJ, 08092) [Shear]

**Necrophorus: Underneath the Spirit of Tranquility (Cat's Heaven)** Necrophorus is a side project of Raison D'Erre, and will not disappoint fans of that group. This is post-industrial soundscape music with relaxing atonal qualities, a la Delirium.

The album is divided into two parts. "The Spirit of Tranquility," according to the liner notes, "exploits the intrinsic stillness of our essence." You will hear quiet rumblings, male choral samples, bells and chimes blowing in the wind, synthesized strings, slowed dialogue, processed water sounds, and all the beautiful dark ambience The Nature Company would be terrified to carry.

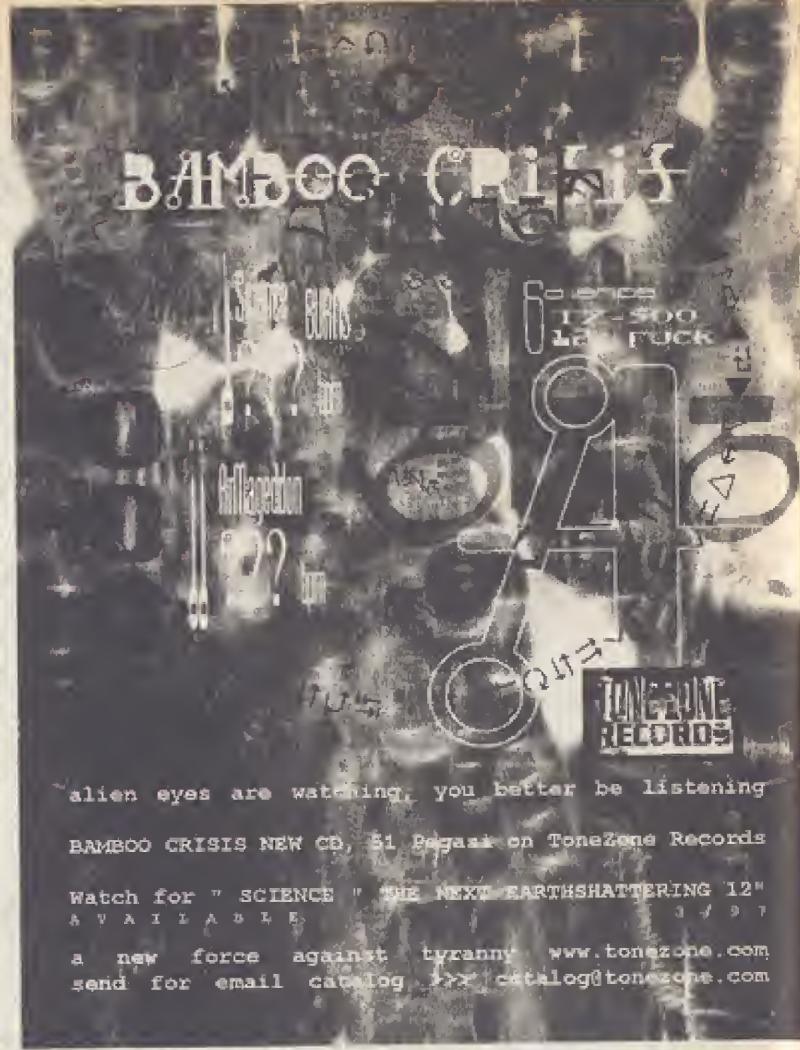
The second part is titled, "the Impressions of Salvador Dali," and is, as you'd expect, a surreal journey, beginning with snores and synthesized bells, and swiftly moving into violent crunching notes. Then, a comforting orchestra makes its appearance over sounds of surf and seagulls. Finally, a stranger walks around, locking everything up. Six of Dell's paintings have been selected for treatment here; I'll have to get the book out of the library and match them up. Necrophorus is recommended for all who like this type of music, but it is strong enough to bring in new converts. (Cat's Heaven, PO Box 170 116, 47181 Duisberg, Germany) [Richard Allen]

**Neither/Neither World - Tales of the True Crime (Alive Records)** Neither/Neither World's first full length album, Tales of the True Crime, is pure evil poetry and beauty. Seven songs on Tales of a True Crime are dedicated to some of America's more popular serial killers with the last song dedicated to the killer yet to come. It also contains artwork by six of the serial killers on the inside cover. Creepy, Manson, Richard Ramirez, and John Wayne

Gacy just to name a few. The second song called Dracababy, dedicated to Richard Chase (6 victims), is a very twisted song with Wendy Van Drusen's girlish yet ghostly vocals singing a story about how "I shot her in the back. I shot her in the face. When I looked over my shoulder. There is no looking back. I drank every ounce of her. I fucked every inch of her". Definitely taking her influence from these serial killers' crimes and using them in writing her lyrics, Wendy makes an interesting story teller. She uses her twisted inspirations to make music that is delicately beautiful, bordering on madness. The music is very melodic with soft guitars, bass, and keyboards along the lines of Loves Spirals Downwards but the vocals and the lyrics are completely different. Another song, Channel Five, has Wendy gently singing a poem written by Charles Manson (aptly described as brainwasher/witchcraft) with swirling almost trance-like guitars. The song dedicated to John Wayne Gacy (33 victims) called Dancing in My Garden has eerie circus music playing while she sings about boys crying out. Just reminds you of the famous evil clown himself. The last song, Dismember Them, is how I first heard of them. It is the only song ever to be dedicated to the cannibal God himself, Jeffrey Dahmer (17 victims). But this song is totally different than the rest of the album. It is a lot harder metal/industrial/grunge perfecting the brutality of his crimes. The album is great. Highly recommended to any twisted fuck out there who is also into pretty music. (Alive, PO Box 7112, Burbank, CA 91510) [Lisa]

**9696 - Demo 9696** (pronounced, apparently, "sixty-nine, sixty-nine"...maybe they should put one of those stickers like Sade used to giving the correct pronunciation...) is a tough band to pigeonhole. While they use heavy guitars along with samples, they don't really fall into the metal industrial category. Instead, falling more on the punk side of things. This would sound right at home on the Invisible label (indeed female vocalist Genia Richi bears a more-than-slight vocal resemblance to Pigface/ex-Fetchin' Bones Uber-babe Hope Nichols throughout). Fans of Evil Mothers and the aforementioned Invisible label are thoroughly encouraged to check this out. (For info call 1-800-697-3812) [Shear]

**Noise Level 9 - Beta 2.0.1 (Demo)** The last time we heard from this group they were just developing a crunchy, gritty style of industrial, riddled with noise and aggression. The only thing they really lacked were memorable songs. Thankfully, the band seems to have honed in on that problem area and I am happy to report that they've now eradicated the problem entirely. On Beta 2.0.1, not only does the band provide tuneful hooks among the pounding drums and crusty electric bass, their use of electronics has also expanded and improved. The three songs on this demo are all very good, but I especially liked the juxtaposition of a soft melodic chord line against hard guitar and elec-



tronics on "Lie." The band really strikes a nice balance between the guitars and synths on this, and I could see it appealing to a much wider audience than your typical coldwave/crossover act. I'm surprised they haven't been picked up yet. (Noise Level 9, PO Box 2803, Laguna Hills, CA, 92654-2803) [Shear]

**Nosferatu - Prince of Darkness (Cleopatra)** Nosferatu's long awaited album, Prince of Darkness is by far their best album to date. One of the best new Goth albums, Nosferatu proves they can make a great album, vampiric and all, and not sound silly. Nosferatu's new lead vocalist, Dominic LaVey, has a deep and sexy voice that transcends you to the underworld. And the guitar riffs on this album are genius! In the same vein of Fields of the Nephilim, this album just blows me away. Every song is good. Prince of Darkness begins your journey into the other side with a disturbing and melodic instrumental called Eye of the Watcher and then each song after is a tale of vampires, possession, and lust. This album also includes two mixes of one of Nosferatu's best songs to date, The Haunting (the song they offered Cleopatra's the Goth Box). Pick this up and let Nosferatu steal your soul. (Cleopatra 8726 S. Sepulveda Blvd. LA CA 90045) [Lisa]

**Numb - Christmeister \* Bliss (Metropolis)** What can be said about Numb that hasn't already been said? In the five plus years

since these two EPs were originally released, Numb as been a lot of places. Comfy at Metropolis with "Wasted Sky" under their belts, this re-release comes as a brutal reminder that Numb wasn't always so entrenched in the world of cerebral electro. This is in-your-face, grinding, industrial backlash, the way it was meant to be.

A word to all guitar enthusiasts: if you think that in order for a band to be hard they have to be riff-a-minute regurgitators, this album is your wake up call. Not to say that there is no guitar on this album, because that's not the case. Numb is music composed of instruments that create, in the case of Christmeister \* Bliss, brutal soundscapes. The guitars are used tastefully and don't overpower. There is no skimping on well constructed sequences or electronic accompaniment.

Perhaps the most amazing thing about this disc, is that it was created between 1989-90. Yet, the music it contains is not dated. In league, in fact, with the best of the work coming out now-a-days. It just goes to show how influential Numb has been, despite a lack of real attention paid to this band. Thankfully, we have this re-release in '96 to make up for that. So if you are feeling trepidacious, don't. It's awesome. Go buy it. (Metropolis, PO Box 54307, Philadelphia PA 19105) [KYron]

**Old - Formula (Earache)** The first track on this EP sounds like what would happen if the singer from Madness got a drum machine and a

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keyboard. This guy went crazy with the vocoder, so if you're a vocoder fiend like my roommate, get ready to wet yourself. There's also this weird, blippy 'puter sound loop, and it's just a really trippy song altogether. It sounds like he used some pretty primitive equipment, as far as electronic music goes. The second track sounds like they're trying to pull a T-Rez, if you get my meaning. The third track is some psycho guy talking about how he and himself scare everyone away, from under a rock. The fifth and sixth tracks are probably the only ones that can really be considered "Industrial"; harder and more "intense" than the rest. Track 5 is the better of the two, with whacked-out, garbled vocals and a nice strong drum beat. There's even a totally death-metal interlude, with barking-dog vocals and all. This CD is all over the place... Schizophrenic, if you will. You definitely won't be bored. (Veronica)

**On/Off - Rouge (Rapa Nui)** If this first release on the brand new Rapa Nui label is any indication, this label is going to be an important name in the experimental community. Throughout this disc's 14 tracks, On/Off cover an astounding variety of styles, often incorporating strange elements that can make even the most mundane stylistic exploration worthwhile. Case in point: "Colored" is basically an industrial metal hybrid, but the band's use of freeform jazz saxophone takes it places most industrial metal bands have never thought of going. In general, this track is one of the most

anchored in the familiar. "Reflex" drones with insanely echoed drum hits, "Pow" hints at a jazz influence again coming across like Bourbonese Qualk having a very bad day with it's mixture of odd sample loops and distorted, yet vaguely jazzy guitar. Further into the disc, the band explores outright ambience, a piano piece with found vocals, and an unbelievable array of unusual, throbbing sounds. This is by far one of the most diverse experimental albums I've heard in a long time. Buy it and be challenged. (Rapa Nui, PO Box 148, 1043 Vienna, Austria) [Shear]

**Operation Beatbox - Compilation (Re-Constriction)** When I first heard Re-Constriction was releasing a compilation of industrial bands covering rap songs, I expected it to be akin to the label's infamous "Shut-Up Kitty" compilation, which featured humorous torture-tech renderings of 80's pop. While the contents on "Shut-Up Kitty" were mostly laughable, as the bands approached the project with an obvious light-heartedness, nearly all the covers on "Operation Beatbox" seem to be conducted with a total reverence to the music being reproduced. Other than a few exceptions, this album is no joke. Even more of a surprise is how well these rap classics translate over into the aggro-electronic realm. Among the best material is the 16 Volt interpretation of Cypress Hill's "I ain't Going Out Like That," Dr. Dre & Ice Cube's "Natural Born Killaz" covered by Christ Analog, D.C.K. doing Public Enemy's "Fight the Power" and

Battery doing a very gothic rendition of Coolio's "Gangsta's Paradise."

If anything, "Operation Beatbox" shows how much these two genres have in common. This is an excellent piece of subcultural cross-over that's bound to change how you look at rap and industrial forever. Even if you don't like industrial, but like rap, by any means necessary, add this compilation to your collection — it's worth it. My only suggestion to Re-Constriction Records is: Please create a sequel to "Operation Beatbox" that is a collection of rap groups covering industrial songs... I'd love to hear Public Enemy cover any number of industrial classics. (Re-Constriction/Cargo, 4901-906 Morona Blvd., San Diego, CA 92117-3432) [JF]

**Orbital - In Sides (ffrr)** Wanna make yourself feel old? Orbital has been around for eight years now. Throughout their career, these English brothers have proven themselves to be one of, if not the most talented bands operating in the techno genre. Their mastery of sound and rhythm programming combined with an understanding that instrumental music should actually be interesting to listen to, has separated them from their brethren almost from the start. On "In Sides," it appears that the band is taking some cues from the groundbreaking electronic groups of the late 60's and 70's (indeed, they cite "The Box" as being an homage to 60's film soundtracks) and combining it with the more modern elements they have already proven themselves masters of on their pre-

vious 4 albums. Among the familiar analog synths and floor-rattling sub basses, Orbital introduce more acoustic sounds into the mix than ever ("The Box" centers around a theme on hammered dulcimer, while other tracks make use of flute and harpsichord sounds). Surprisingly, these elements sound right at home among the clattering beats and machinery. This is the kind of stuff Mike Oldfield should be doing these days instead of yawn-inducing Enigma rip-offs. If you're looking for headache-causing gabber beats or industrialism, look elsewhere. If you're looking for electronic music of uncompromising quality and skill, here's your band. As if that wasn't enough (and dammit, shouldn't it be?), the first 30,000 copies of the album come bundled with a bonus disc, including the previously European only "Time Flies" EP and additional, brilliant remixes of "The Box." Another stunning release from one of the most important electronic bands still kicking around. (ffrr, 225 Lafayette Street, No. 603, NY, NY, 10012) [Shear]

**Out Out - Nisus (Metropolis)** When I found out that Mark Alan Miller turned a decommissioned slaughter house into his studio, suddenly this 11 track sonic assault, entitled "Nisus," made perfect sense. One can only imagine what kind of inspiration Mark must get working late nights in a dark slaughterhouse, surrounded by high-tech sound gear and rusty meathooks draped with audio cables. However intriguing or bizarre Mark's compositional methods appear, "Nisus"

makes for a compelling display of what the end result sounds like. Brash, unforgiving and down right subversive at times, this album is a finely crafted piece of electronic aggression. Written with a raw intensity that's backed with the intellect to handle it, "Nisus" is an album formulated around well-planned attacks and not blatant rage. One stand out element in the music is the lack of modern digital synthesizers. Polished digital tones, which have become as industry standard, are shunned by Out Out for the more abrasive analog synths of the past. This causes the electronic instrumentation on "Nisus" to be as harsh and biting as the jolts of distortion guitar that pound their way through the melodies. Another thing that sets this band apart is the level of intelligence it operates on. While we've heard plenty of bands who play like a soundtrack for the apocalypse, few have been able to support their sonic might with lyrics that are just as potent. Mark does this, and he does it well...and you can even understand what he's saying. Cohesive, powerful and smart, Out Out is industrial at its best. (Metropolis Records, POB 54307, Philadelphia, PA 19105) [JF]

**Out Out - Pepperbox Muzzle (Metropolis)** Out Out is Mark Allan Miller. Pepperbox Muzzle, Out Out's first Out Out album was originally released by Axis Records in 1991. Metropolis has re-released the album, like other Out Out album, was recorded in analog rather than digital. Miller prefers analog sound quality over digital, being that it is at once harsher, yet warmer as well; clear, without being overly sharp. In the liner notes, he warns that "due to the high resolution of compact disk technology, several anomalies of analog recording, such as tape hiss, may be evident. So what. Play it really fucking loud anyway." And play it loud, you must. This album just doesn't sound right unless it's blasting through your speakers so you can feel the bass in your chest. Better yet, play it through your headphones so you get the full stereophonic effect (and the bass should still be rattling your innards). I think my favorite thing about this album is the bass; deep and resonant. There are some pretty heavy "grooves" here. The beats are great, too — it's almost impossible not to dance to some of these songs -- and the sequencing/sampling kicks.

Something about the enunciation and effects of the vocals reminds me of Jared on the new Chemlab album, though Miller's vocals seem a bit harder. I actually like this album much better than Out Out's last one, Nisus. Miller is currently in the studio recording a fourth Out Out album to be titled Voiceprint. (Metropolis Records, PO Box 54307, Philadelphia, PA 19105) [Veronica]

**Pain Station - Anxiety (Decibel)** Mix slow beats with harsh ambient washes, add a touch of guitar and a sound byte here and there. Throw in the pain-filled vocals of Scott Sturgis, with the old-school industrial production of Tom Muschitz and Chris Randall..and what do you get? Anxiety, the new Pain Station CD. I

have heard some of early Pain Station on the Coldwave Breaks CD and to tell you the truth, it did not reach me. I felt it had too much guitar, but I did like the ebm style programming. Anxiety goes far way from the early Pain Station sound by incorporating more electronics. There are more squeaks and buzzes on this disk than a HAM radio operators set up. Put this up against the slow electro beats and you have the makings of a post modern masterpiece that any industrialist would love. The CD starts with "Vagrant," nothing dancey, but more of a "chill" state and an excellent example of the style. Not as aggressive as Mentallo, but just as dense. My other faves on the disk were "Feed Me," with its distortion set on kill, and "Consumed," with the slick way the rhythm breaks out of the ambience. Looking for a dance hit? "Closer to the Edge" would fill the bill with it's higher bpm and pounding drums. Anxiety can be described as controlled menus, coiled tight, and ready strike, yet tempting you to pet it, because you feel a familiarity. Keep your eye on Pain Station, as Scott Sturgis could be one the underground's first break out artists to take the sound to the next level. (Decibel, 17125c W. Bluemont Rd #122 Brookfield WI 53008-0949) [Rev Amnon D]

**The Passion of Covers - A Tribute to Bauhaus (Cleopatra)** A tribute to Bauhaus. Why am I not surprised. Gods of Goth, of course people are going to cover their songs! All in all this album is all right. Faith and the Muse does a killer version of Hollow Hills that makes it sound almost creepier than Peter and the rest of the legendary dark crew did themselves. Two Witches does a pretty good version of King Volcano except that the voices are all wrong and they picked a song off an album that Peter Murphy had almost nothing to do with. The Electric Hellfire Club does this industrial version of Bela Lugosi's Dead that is okay but it's lost all of it's original vampiric oomph. Plus, whoever did the cover misspelled Lugosi along with other titles. Come on people, double check your work! Eleven Shadows fucking disemboweled Terror Couple Killed Colonel, one of the very best Bauhaus songs. But, This Ascension does a good version of In The Flat Field, and The Shroud's version of The Passion of Lovers is equally as good. If you're a big fan of Bauhaus (and what "true" Goth isn't) I'd say pick it up. If not, forget it. (Cleopatra, 8726 S. Sepulveda Blvd, Ste. D-82, L.A., CA 90045) [Lisa]

**Patchwork - A Conversation (Demo)** Rarely do demo cassettes do anything for me. Even if you can get past the poor recording quality, lack of proper engineering, and horrid visual presentation, 99% of the time, the music is crap anyways. I pity all the poor record labels who must have to wade through oceans of such dross...but I'm sure as hell glad I stopped to listen to this cassette, because it is easily one of the most exciting things I have heard, signed or not, in a very long time. Patchwork is sort of like the aural equivalent of a scratched negative:

what sound at first to be mistakes or unskilled programming techniques are in fact stunningly orchestrated touches of innovation.

First up is the chilling and apocalyptic "Charm;" certain Puppy tendencies but head and shoulders and torso and knees and ankles above the rest of the cEVIN-imitatin' crew. Starting off minimal and mysterious, the track works its way to a heart-pounding finish and grabs your attention, like few tracks I can think of. Patchwork then demonstrates their diversity with the beautiful "To The Moon;" whispered vocals, reserved pads, all driven by an amazing piano part, punctuated with bursts of DAT-scrubbing noise. Very cool.

Next comes "The Bag," again with a minimal start and whispered vox and cleverly utilized elements of Gothic that accent rather than dominate. Here perhaps more than on any other track Patchwork show off their programming skills, as the instrumental sections stand their own ground, rather than sounding like bridges waiting for vocals. The almost playful, "Intrinsics," seems to wrap things up; more expertly executed experimentation with the standard electro/gothic formulas and some of the most arresting, unconventional melodic elements this side of Haujobb. The vocals do have a tendency towards certain Ogreisms, but given the superior quality of the music and lyrics it's almost a moot point.

The artwork is first-rate; seemingly a meaningless qualification for a demo, but it gives the project an air of professionalism often missing from fledgling bands, and contributes to the overall effect a surprising amount. If you never write bands and ask for their cassettes, now is the time to break a tradition. It's a crime that music of this caliber isn't signed. Put down the magazine and write Patchwork now...untie your tongues. (Patchwork, PO Box 470666, San Francisco CA 94147) [ned]

**Pica - The Doctors ate the Evidence (Relapse)** Another aspect of industrial music is represented by Pica, the rhythmical aspect. They play with tape-loops of found sound to which electronical distortion is added. Some of the tracks remain to short and fragmentary. This kind of music should get it chance to develop, the listener should get the groove of it. Nevertheless in terms of musical variety, this is the one that is most varied. (Relapse, PO Box 251, Millersville, PA, 17551) [Frans de Ward]

**Pig - Sinsation (Nothing)** Pig is Raymond Watts, who has always been my favorite part of KMFDM (when he's been with them). Comparatively, if you like the new KMFDM material, or their older guitar-heavy stuff, you'll love Sinsation. This album was recorded over five weeks at Watts' Raunch Apocalypse Studios in London, England, and is his first for Trent Reznor's Nothing Records. Again, comparatively, if you like NIN, you'll like Pig; but to assume that Reznor had any influence on Watts or on this album would be a mistake.

These are very much Raymond's own delusions and perversions driving this album as well as his other material. There's something for everyone here, but I can sum up the sound of Sinsation in one word: Big. Most tracks feature these huge, anemic, stadium-rock choruses and explosive bursts of guitar/synth chaos. Others are wildly orchestral, soaring, ethereal — like "Analgesia" and "Transceration" — beautiful, emotionally-charged ambient instrumentals. Karl Hyde of Underworld co-wrote and plays guitar on the song "Shell," a bass-laden ambient noise piece — part spoken-word — in which Watts entreats: "Lord, don't give me what I deserve. Give me something I need." "Golgotha" is an ominous, atmospheric soundscape, just over 1.5 minutes long. The rest of the album is a lot more like his work with KMFDM, though somehow, it seems a bit more complex and a lot... "bigger." (Nothing, 2337 W. 11th St #7, Cleveland, OH 44113) [Veronica]

**Prodigy - Firestarter (Mute)** The new EP by Prodigy contains 3 remixes (Dog knows why) and a new song-um... I don't think so. Boring, shallow, pretentious techno with little to no integrity, no changes and no talent. I kept expecting something to happen, something to jump out and say POW!, look at me, I can actually write a song. But, alas, no donut. I never did understand why all these techno bands do numerous re-mixes while all the time they sound exactly like the original...sigh. With all the different bands in the world today doing so much with their music, trying to improve the scene and get credit which they so richly deserve, along comes this piece of shit (which is getting much positive press from all the hot shots at the ass-kissing 'zines as well as a certain TV station that "supports" all genres of music...excluding of course anything that actually has any hint of originality). Firestarter has nothing to offer; weak, constant, boring beats that never change, no originality. You'd think in such a competitive world as the music scene has become, that artists would actually try to give the masses something new to listen to. Something that hasn't been done into the ground, but no, I guess this is what you people want to hear. For the love of Christ, I hope not. [Skott]

**The Prophetess - Dichotomy (Cleopatra)** The long awaited second release from The Prophetess is finally here, but I was a bit disappointed. Not nearly as good as their first release, Dichotomy, just kind of blends together. No one song in particular really jumped out at me. But, you can still expect Mark Hawks velvety voice and melancholy love songs; his voice was destined to sing. Moody guitar and very somber lyrics on songs like "Alone," "Bury My Love," "Love Forbidden," and "Melancholy Rain" kind of make you want to hang your head down and cry. It's pretty typical for Goth. There was one song called "Murder" that strongly resembled an old Cure guitar riff, and new edition of a beautiful piano piece on another song. Other than that, the guitars were nothing really innovative, but I

did like the use of the accordion. Maybe if they didn't have such a wonderful first album, I would be able to enjoy this one better. (Cleopatra, 8726 S. Sepulveda, Ste. D-82 Los Angeles, CA 90045) [Lisa]

**Psychopomps - First Blood** (Cleopatra) Psychopomps is a controversial German industrial band that is sometimes a little like Nitzer Ebb other times very unique. Often very Gothic as in the song *March Along*, which made me feel like I was in a Dario Argento film. *March Along* is militant to the point of evil, as is much of the album. Psychopomps First Blood is dancy but not to many of the songs jump out at me except for the one previously mentioned. If you are into German industrial you will not be disappointed (Laibach). (Cleopatra 8726 S. Sepulveda St. D-82 LA, CA 90045) [Lisa]

**The Razor Skyline - Journal of Trauma** (Cop International) Cop International is one of those labels that is unusual...unusual in that they

put out consistently good bands, bands that don't fall into easily pigeonholed categories. The Razor Skyline is one of those bands, and with their first release *Journal of Trauma*, shows that Cop is still on track, with a mix of old and new. Razor Skyline is a threesome, fronted by Karen Kardell (vocalist and lyricist); The Gun (guitar, programming/music), and loEjecta (electronic percussion, programming). Vocally, Kardell has a firm grasp on the Siouxsie stylings, which I don't know if helpful or harmful. Fans of old Banshees might take offense, or may embrace her sound. Lyrically, the songs on *Journal of Trauma* tread heavily on the Gothic world with songs of profound sadness (*Pray for Me*, *Suicide Me*), fear (*Predator*, *Stranglehold*) and a touch of Wicca (*Queen of Heaven*). Gun supplies guitar and keyboard programming that is very warm and textural. Pads sweep in and out, like the tide, while the Cure/Church axis is visited by the Gun's nimble guitar manipulations, some subtle, others hard and crunchy. loEjecta supplies the beats for Razor Skyline, and tasty beats they are, played with a variety of sounds, tempos and energy. She can do percussion for me anytime. As a matter of fact, I found the music and drums to really draw me into the CD. Songs worked on many levels. Rarely were guitars overpowering the drums, and I could always hear my beloved synths. (I should at this point, point out that *Spawn* and *Count Zero* deserve some big credit for the production and production values. They fill me with NV). My picks for best tracks include, *Queen of Heaven* (love the blend of hard guitar and drums), *Andrea* (guest vocals from *Maria of Battery* fame, whom it is always nice to hear from), *In the Mirror* (enjoyed how the song built on texture, haunting). This disk should put a smile on the face of the saddest Goth or jaded industrialist. So.... you have read the review. Get off your can and pick up *Razor Skyline*...now [RevAmniaD]

**Redrum - Toys, Tools, and Machinery** I dropped a mention of

Redrum in the last issue of In as part of my un-signed bands section and feel that the CD merits a follow up and full review. I'll reiterate the fact that Redrum does have a strong metal influence, but they are extremely likable in their rock-gothic creepiness. Live, they assault with a visually stimulating show, replete with make-up, stage persona, and awesome sound.

Redrum is good when you're in the mood for something a little dark and dirge-y, but not overly heavy, like "Danzig-lite" or Type-O Negative in the teen years. A slight campiness in the heavy handed keyboard chords in minor keys tones down the effect of speed-metal beats and guitar progressions. Thom is a hell of a vocal stylist, playing his raw voiced yelling against his quieter, pleasant baritone moments. Redrum are at their best with the more pop, upbeat song structures of "Another Moodswing" and "Orphan." The lyrics are catchy and easy and the music is memorable.

This is not complicated or overly brilliant Industrial music, but Redrum are very skilled in their capacity to entertain. They present a high quality brand of their particular style of music, one that's accessible to broad minds and brave souls. Redrum is inherently a metal band, but they found a gimmick that makes them slightly irresistible to the Industrial scene. (Redrum PO Box 4485 Marietta GA 30061) [Misty Dawn]

**Reel - Stock** (demo) This dutch trio describes their sound as "Metal Body," which is actually a pretty apt description. Metal guitar is combined throughout these four tracks (a preview from their upcoming full-length "Stock" CD) with danceable beats, unusual samples (the jazz singer on "Two Feet" for example), and a healthy does of electronics. The sound quality of the demo was pretty muffed, but I'm guessing that the actual CD will give a much better representation of their aggressive sound. Fans of bands like Cubanate, etc., might want to keep their ears open for this one... (Reel, PO Box 95165, 1090 HD Amsterdam, Holland, Europe) [Shear]

**Reflections In The Looking Glass - A Tribute to Siouxsie and the Banshees** (Cleopatra) There are so many tribute albums out these days-Bauhaus, Joy Division, AC/DC??!! Well, at least someone had the good sense in devoting an entire album to one of the most influential and superior bands (not to mention one of my personal favorites) in the Gothic/Punk genre, Siouxsie and the Banshees. Siouxsie and the Banshees started way back in 1976 during the craze of the punk era and the punk icons the Sex Pistols. The beautiful Siouxsie Sioux and Steve Severin met at a punk show, became good friends, and started the band, only to fill in a gap at the 100 Club Punk Festival in Sept. of 76 with the help of Sid Vicious on bass. Not thinking the band had any sort of a future, 20 years and 15 albums later the legendary Siouxsie and the Banshees disbands, calling

it a day. The end of one of the most talked about and notable Goth bands of our time. On this CD, new Gothic/Industrial bands that have no doubt been inspired by the famous band try to give their take on some of Siouxsie's most memorable songs. Mephisto Walz does a great remake of "Israel" with Bari-Bari adding that Mephisto Walz touch with his driving guitars towards the end of the song. The marvelous Switchblade Symphony does an equally good rendition of "Night Shift" they make it sound as eerie as the Goddess of Goth herself. Regenerator-a newer Industrial band blends in ethereal voices to make a unique cover of "Ordinates of Gold," while Edera does a beautiful remix of the dark ballad "The Last Beat of My Heart." Being such a devotee fan of Siouxsie, this CD is all around mediocre. I was very disappointed with Incubus Succubus' version of one of my favorite songs, "Spellbound," and Waiting For God's version of another favorite, "Red Light," was damn near desecration. I couldn't even listen to these two songs all the way through because they butchered the songs so bad. I was also disappointed that two bands that should have been on there weren't, This Ascension, and Faith and the Muse. Furthermore, where were songs like "Happy House," "Arabian Nights," "Slowdive," or "Halloween?" Ah, the list is endless...If you are a big Siouxsie fan, this CD can be worth adding to your collection. If anything, to hear how other bands perceive their music. (Cleopatra, 9726 S. Sepulveda Blvd., LA, CA 90045) [Lisa]



**Re-Evolution (Punctured Lung)** Punctured Lung is an Australian "black industrial Gothic noise grinding techno" label that is best known stateside as the home of *Discordia*. This compilation features *Discordia*, as well as thirteen other bands of a variety of styles and talent levels. The disc opens with—you guessed it—*Discordia*, who provide a dance-industrial tune in the Cubanate vein (heavy beats, distorted, yelled vocals, harsh electronics). *Crimson Boy*, providers of the second and third tracks, are harder to peg. The first of their two tracks was very electronic, the second began like the sort of techno song that pounds your brain to mush, then became yet another dance-industrial track. Though the heavy beats are there, *Crimson Boy* manages to keep them towards the back, allowing the melody to show through. Track four, "The Way of Ali Flesh," by *Slam Cam*, sounds Gothic. I think that this might be because the

singer sounds like Peter Murphy. It also might be all that wailing that's going on in the background. Wailing is very, very Gothic. As a matter of fact, you could turn a rap song Gothic by strategically adding some wailing and a rapper that sounded like Peter Murphy.

Spine of God (tracks five and six) are hard and guitar-based, but not metal. Though it's not on par with the rest of the CD, there's definite potential. I can see people forming one of those wussy-assed mosh pits at a club to track six, "Eyeamgod." Dogmachine's "Shadows of the Abyss" is a compendium of Goth clichés with its synthesized violins, male "I am a vampire, be very afraid" vocals, and use of the word "minions" and "winged beasts" (but, unfortunately, no wailing). A joke, perhaps? Maybe, because their other track, "Headwound," goes back to the samples-and-distorted-vocals formula that has worked so well throughout this comp. Substatic's "The Loom" is kind of weak, just someone's distorted voice saying some stuff over a beat with some guitar stuff thrown in and some random samples. Control's "PWH" has inane lyrics, but you can dance to it, so who cares? The best point of comparison would be Nitzer Ebb's "Join In the Chant" or any one of about fifty KMFDM songs, which have dumb lyrics but pack the dancefloor every time. *Canis*' "D.E.S." is yet another weakling. Some guy's screaming distorted until it sounds like white noise...oh yeah, and some heavy beats. You can't dance to it, it has some metal guitars in it, so forget it. Track 12, "Sterilized" by Moth, sounds like Pantera. Skip it. Greydawn's "Enchanted Woods" (sounds like they should be on *Projekt* with a name like that) is another loser, just some guy shouting over fuzzy guitars. Track 14, Very Very Dead and Gory—very, very GWAR or something. Yuck-o. *Cal Shovel*'s "Disconnected" is yet another banal little industrial tune, not dancey, but electronic. *Amazone*'s "Wait" has a nice-sounding female vocalist and some interesting music—perhaps this is the gem buried at the end of the disc, because it's sucked for a while. The *Reflection* provide two fairly straightforward rock tracks at the end of the disc, traditional guitar/bass/drums stuff with a guy singing about love. It seems out of place on an industrial compilation, but it's not THAT bad. All in all, *Re-evolution* provides a good look at the denizens of Australia's Punctured Lung Records—both the good and the bad. The good tracks on this comp are worth the price, just program your CD player to skip the middle. (Punctured Lung Records, PO Box 383, Richmond, Victoria, Australia 3121) [Nanette]

**Martin Rev - Marvel (Daft)** As one half of the legendary New York band *Suicide*, Martin Rev has been kicking around for quite awhile. This re-issue of his 1980 solo album shows what his influence on the *Suicide* sound was, in addition to letting him explore some additional sonic territory (this tends to be a little more experimental in spots than *Suicide*). All of the tracks are brim-

ming over with the cool/cheesy synth sounds of the day with toy-like drum machines hammering away beneath. Although most of the sounds here are really thin and cheesy, there are some spots that are extremely impressive considering the time period this was produced in. In addition to remastered sound, this re-issue appends two additional tracks recorded in 1991 that provide the listener with an example of how Rev has changed stylistically over the years. (Daft Records, Stationsstraat 116, 9120 Beveren - Belgium) [Shear]

**Rosetta Stone - Hiding In Waiting** (Cleopatra) Smoke machine. Drum machine. Amphetamine...Rosetta Stone return, in their newest and most streamlined incarnation to date. Not quite the Goth cliche they assuredly once were, but no longer obsessed with emulating that NIN guitar sound either. Quite literally, it's a union of the two. The increased use of electronics suits the project extremely well, but the guitars are utilized as melodic instruments rather than vehicles for Pantera-like riffs. The 10-minute opus that is the title track somehow manages to sustain its length without ever dragging; quite a feat in my mind. "96.5 Before Dawn" returns more to the style of "Tyranny Of Inaction", super-processed sounds everywhere. "Keeping Secrets Telling Lies" loses the harder edge in favor of a faster, more anthemic feel. The real prize of the b-sides would have to be "Living On The Ceiling", which unexpectedly breaks out of its mellow, percolating verse for an explosive and almost Middle-Eastern-tinged chorus. Then we get a cover of "Venus In Furs"...I love the Velvet Underground and all, and RS have a pretty good track record for covers, but boys, no, I'm sorry...the scraping at the beginning is nice however. And the guitars sound brilliant...still, no.

For those non-completists, the "Special" mix of "Nothing" (from the CD Single and various compilations) is included; not sure why, as it's really not very good. Also tacked on is the high-speed techno-i-fide version of "Adrenaline"...OK, I relent, we really never need to hear this track again, in any form. Almost as an afterthought, a needlessly extended remix of the otherwise quite excellent "Friends and Executioners" shows up at the end...a few interesting elements, but nothing really essential.

Fully aware if how unpopular it tends to make me, I quite like this, and I'm going to recommend that everyone at least give it an open-minded listen before blowing it off. Rosetta Stone have really found their own voice, no longer a project one can easily dismiss as a second-rate Sisters ripoff. In Porl's own words, "Goth but not shite". (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles CA 90045) [ned]

**Saint James Head Trip - Issues of a Disordered Imagination** (Creative Renewal) Listening to this disc is an unsettling experience. As each track began, I got the feeling I was glimpsing into a different, disturbed personality than the previ-

ous track. Whether James Oberlies is delivering his willfully obscure lyrics in an enraged howl on "National Gift," or singing in a more melodic style, sounding similar to a hybrid of Wire's Colin Newman and Prick's Kevin McMahon on most of the others, the effect is the same...this guy sees and hears things in a different way than most us. The subtle mood of insanity is underscored by the music which is difficult to describe, but that is based around vintage drum machines, manipulated guitar, and chaotic, oddly-looped samples playing bizarre, cyclic riffs. As much as a cop-out as it is, this is really tough to describe. You've definitely never heard anything like it before, that's for sure. As the disc played on, I actually found some of the later tracks more appealing than the early ones ("Shadow Dance" and "The Perfect Surge" were particular favorites), perhaps because they get into more conventional industrial dance sounds. Oberlies' one area to improve on (aside from maybe experimenting with reverb a bit more - the album's dry sound is a little tough on the ears) would be adding a little more variety to his vocal phrasing, which on a few tracks sounds too similar to previous tracks. I suspect St. James Head Trip is for a very limited audience - those who appreciate eccentricity for eccentricity's sake - but those of you who do, are thoroughly encouraged to give this guy a listen. (Creative Renewal, PO Box 6963, Gulfport, MS, 39506-6963) [Shear]

**Samael - Passages** (Century Media) In the day and age of genre jumping, get rich quick and total sell-out fuckheads, it's a breath of fresh air to see something produced with originality, flair, and passion. Samael has always been a band that has been far ahead of their time, rejected by some (morons), and praised by others, they never stopped progressing and making the music that they wanted to make. Passages is another chapter in the ever changing history of Samael. Produced by the genius Waldemar Sorychta (Grip Inc., Tiamat), this is their 5th release and shows how the band has matured. No longer the blast-beat, praise the goat antics of Blood Ritual- but instead a very rhythmic, haunting and adventurous journey into the unknown, creating great tracks by angry, yet dramatic means. From the get-go, this majestic opus grabs you with such operatic charm that you'll start to wonder why more bands don't take a hint from them and produce more albums with the wonder and magic that they do. Melded herein are wailing guitar riffs, growling yet beautiful vocals, operatic changes and thought provoking lyrics to open your mind and to be enjoyed over and over. I hope I'm not making this sound like a happy album, far from it, topics range from the destroying of the environment, to plain good old fashioned dark goings on. Haunting, terrifying, beautiful, original...take a chance on something different...open your mind to Samael. (Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404) [Skott]

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**Paul Schutze - Voice Of Eye & Robert Rich - Narratives: Music For Fiction (Manifold)** This CD showcases the experimental sound-sculpting of three of the biggest names of the genre who each try their hand at bringing the words of strange fictions to music. The story begins with Paul Schutze's "Seribu Aso," which details the semantics of Lucius Shepard's "Kalmantan." As with the usual Schutze cut, the percussive elements play hand-to-mouth with the exotic sweeps and minimal sound stutters that he is best known for. To compare this to anyone else would only bring things back to the source. Robert Rich's library records will show a recent interest in Olaf Stapledon's "speculative fiction" fascinations of the late 1930's. His entry, "Starmaker," is divided into four chapters that comprise a 22 minute novel of isolationist beauty and bleak introversion. Voice Of Eye's "Siddhartha" swings through three distinct points of emotion before triumphantly falling-off with a truly epic sounding conclusion. I'd come up with more analogies for depravity, isolation and exploration, but I think you get the point. To call this release simply "interesting" would be a travesty. (Manifold: PO Box 12266, Memphis, TN 38182) [AJ]

**Scorn - Logghi Barogghi (Earache)** Yes, it exists! It's not just a release date anymore!! Completed almost a year ago, "Logghi Barogghi," the final chapter in the Scorn saga, is now available for your speaker-damaging pleasure. Let me explain something. I like a lot of low-end, droning, bass-oriented ambient, so I've constructed a home stereo system that takes 50, 60 Hz with little to no difficulty. Brighter Death Now, Lustnord, Yan Pox - these things give me few problems. I think "Logghi Barogghi" would clip my amp and blow my woofers at anything over, say, a 2. Just a word of caution...and a word of praise for the engineering. Jesus, think of his studio monitors...

But the record. The beats - oh, those beats. "Logghi" is more stripped down than "Gyral"; loops, bass and an omnipresent background drone are the main ingredients here, but such a tasty dish they concoct. Less of a monolith than "Gyral," but no less brilliant. Mick even checks the mic (1-2, 1-2) on more than a few tracks, although the results are nothing you would imagine came from a human being...

So what next? Scorn is done, we know that much - but I'm certain the ultra-prolific Harris has more than a few albums up his sleeve. In the meantime, pick up "Logghi Barogghi" and blow the fuck out of your speakers. An utterly brilliant record. (Earache, 295 Lafayette St, Suite 915, New York NY 10012 USA) [ned kirby]

**Secret Garden - Songs from a Secret Garden (Phillips)** This multi-cultural (by way of Norway and Ireland) duo met at the "prestigious" Eurovision Song Contest ("snicker") several years ago. While the band claims to have formulated their own sound, they owe a heavy debt to Enya, to which this bears a very

strong resemblance, only with more acoustic instrumentation. Aside from the lack of originality, however, it's a pleasant enough listen if you're in a very mellow mood. (As in, "check to make sure we still have a heartbeat" mellow). (Phillips Music Group, 825 Eighth Avenue, New York, NY, 10019) [Shear]

**Sheep On Drugs - Double Trouble (Invisible)** Even with how much I love Sheep On Drugs, I have to admit being a bit disappointed with this EP. Granted, this is not new material, but rather a re-release of their own independently-released EPs - Suck and Strapped For Cash - I'm hoping they didn't jinx themselves by calling their first full-length album (an utterly brilliant work of excellence) "Greatest Hits"; I'd hate to think that we have nothing more to look forward to. The Suck EP was more like a maxi-single, including "Talk About Drugs," "Come Fly With Me" and a remix called "Come Fly With Me #2," "Goma" and a remix called "Comatose." The Strapped For Cash EP included the songs "X-Lover," "Night Fever," "Here To Stay" and "And More." From what I've heard, the next Sheep release will include re-recorded version of "Come Fly With Me" and "X-Lover," which are far superior to the versions offered here. If you're unaware of what exactly it is that Sheep On Drugs does, it's kind of "acid-death-techno" ... "drug music," as they put it. There's too much guitar to qualify as "real" techno, but it's too rave/dance-oriented to be shuffled off into the general "Industrial Rock" corner. There's an energy exuded in the music, lyrics and vocals that reeks of sex, decadence and debauchery. And there's an arrogance in the delivery that convinces you of what they state on the inside of the album cover: you need them, they don't need you. As they say, "One taste and you're hooked." (Invisible, P.O. Box 16008, Chicago, IL 60618) [Veronica]

**Shinjuku Filth - Junk (Peril 305)** While we're waiting for the completion of Shinjuku Thiefs' "Witch" trilogy, we can enjoy this new side project, which is anything but "Junk." I remember one reviewer wishing "The Witch Hunter" had been more industrial. Here is your wish come true.

The fairest comparison is to download. Seemingly random samples are threaded throughout percussive, effect-laden tracks. "Detox" comes across as an evil version of Herbie Hancock's "Rockit," while "Showered in Glass" is not unlike download's "suni." "Bridge Summon" uses tribal rhythms as a base, while "The Junk" calls upon unsettling splatterflick synth slabs. "Vogelfrei II" begins and ends with orchestral touches. "Eugenics" leads off quietly with WWII radio samples, then the noise levels burst, sirens wail, people yell, and we realize we have just been introduced to an air strike.

Additional tracks on this album are remixes originally done for Evil and Black Long. "Junk" is mysterious and groundbreaking. This side project actually eclipses it's parent. Look for it domestically on DoroBo. One of the essential purchases of

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1996. (Parl 305, 305 Swanston Street, Melbourne, Australia 3000) [Richard Allen]

**Sirvix - Her Dead Love (Feedback)** For those of you aren't fully up to speed on the current trend of side-projects and side-labels, Feedback is the gloomy step-child of Decibel Records. Sirvix, a group of metal bashing atmospheric hell fetishists, are their latest signing. Hailing from Fremont, California (a mere half-hour away from San Francisco), Sirvix (once called Cobalt) are the type of group who still live well within the limits of 1982 technology. Imagining one of your favorite Nurse With Wound albums or even the colossal space of Premature Ejaculation's "Anaesthesia" should bring this reference into focus.

Some of the prime ingredients in Sirvix's hell-spawned mental brainstorming include cold analogue drones, repetitious soul seeping and a variety of down-tuned oral cackles that supply the perfect balance to the other elements of macabre in each composition. Essentially, it's traditional industrial - the blueprint of hell that our modern day hate songs are built from. If the dark air emitted from such labels as Manifold, Soleilmoon, Staalplaat or Dark Vinyl appeals to you, this should top your list. While the group doesn't seem to be trying many "new" techniques, their song-writing skills make them one to watch in the coming years. (Feedback: 17125C W. Bluemound Rd. #122 Brookfield, WI 53008-0949) (Masona)

**Situation Taboo - Protodemo** Picture a sort of weird electrofunk version of White Zombie and you'll have a rough idea what to expect from this Texas band. Situation Taboo combines electronics with dance beats, electric bass, and extremely poorly recorded electric guitar underneath Rob Zombie-esque rap/singing. This doesn't make a real strong argument for Dwayne and Gary Dassing's careers as producers either, as the few tracks they produce are indistinguishable from the rest. A few of the tracks ("\$2 Champion," "Badge of Honor") have some potential in an 80's sort of way, but the vocals grow tiresome quickly and the arrangements are a little too simple to hold interest. I have a feeling this band would probably be fun to see live, but until they develop their sound a little more, I can't really recommend their recorded work. (575 E. Torrey, New Braunfels, TX, 78130) [Shear]

**16 Volt - LetDownCrush (Re-Construction)** This CD features guest appearances by William Tucker on guitar and Stella (of Sister Soleil, who also worked with Acumen and Ministry) on backing vocals. Marc LaCorte of Black Metal Box is now an official member of 16 Volt (the only member, actually, aside from Eric), and actually had some creative input on this album, marking the first time (as far as I know) that Eric Powell has collaborated with anyone throughout the songwriting process. Contrary to what history would have us believe, a collaborative effort where there

once was a single mind isn't always disastrous. Luckily, Marc and Eric are of the same mind, and 16 Volt loses nothing in the merger; quite truthfully, I think a little something was gained. I can't be sure whether it's Marc's influence or just the direction Eric was headed in anyway, but this album differs greatly from "Wisdom" and "Skin" in so many ways, I don't think I can do it justice in words.

First, Eric has matured as a vocalist, and showcases this in the drastically different vocal styles from track to track on this album. If you liked the gruff, in-your-face vocals on "Hand Over End" from "Wisdom," you'll like the harder tracks on "LetDownCrush," where Eric really lets you have it. Of course, there are the more restrained, whispery vocals Eric's known for, and even some totally death metal-like growls and groans, and a few tracks where Eric actually, really sings (!). There's a lot of backing vocal work here, too; much more than on previous releases. The guitar is fierce and totally chaotic at times, without being annoyingly metal. I'm glad they haven't gone the metal route entirely, like so many others before them. The synth work on this album is really catchy, infectious - but then again, what do we expect from the true king of pop industrial? Eric really knows how to work those hooks in deep. I seriously don't understand why 16 Volt isn't as big as than Nine Inch Nails, etc. the potential is there. Maybe Eric isn't self-pitying enough? Today's youth can't identify? Or maybe he just uses too many big words?

Whatever it is, I wish 16 Volt all the success, recognition, money, infamy, and all that other rock star-type stuff in the world. They deserve it; they've worked hard. I'm not saying fame and fortune is the only reason (or any reason at all!) for being in this business, but as long as they're doing what they love and can get paid for it, I say "take all the little punks' money!" (Cargo/Re-Con, 4901-906 Morena Blvd, San Diego, CA 92117-3432 or 16volt@europa.com) [Veronica]

**Skold - Skold (RCA)** Uh, hello... Mr. Skold? Trent Reznor called - he wants his voice back. (RCA/BMG, 1540 Broadway, New York, NY 10036-4098, USA) [Ken Holeczynski & Rev. Ammonia D.]

**Skold - Skold (RCA)** Comparisons to NIN and Stabbing Westward abound; you'd never guess from this album that Tim Skold is actually from Sweden. He's got the American mainstream Industrial-Rock crossover thing down pat, and he does it well. He started this project in 1993 with the help of Swedish Industrial producer Cybersank, Canadian producers Bill Kennedy and Scott Humphrey, and American multi-talents Howie Beno and Mark Walk. Since then, Skold has produced, remixed, and done other work with artists like Prong, Drown, and Nature. So as you can see, he's rooted deeply in both the Industrial and Hard Rock genres. There's only one song on here I really wish I had never heard: "Anything." Or at least, I wish he hadn't used the words he did. I'm a

bitch / I'm a whore / You give me all you've got / But I still want more." The rest of the song is much like that, too - predictable, and way too Reznoresque for its own good. However, it is followed up by "Hail Mary," a dark, dirge-ish number in which Skold's voice cuts through the murk, clear and vibrant. That's one thing I've got to give this guy a shout out for, he uses very little - if any - vocal effects and no distortion, something I find as quite a novelty in this genre. For what it is, it is more than acceptable, but if you don't like the aforementioned bands, I'd suggest you just do us all a favor and steer clear. [Veronica]

**Slave Unit - Slave Unit (COP International)** Let's begin by saying, these young men are pissed off! Expose your ears to the first song on the album, "Deadweight Loss," and feel them bleed. The guitars chime like Draino burning a hole in your stomach, the drums rattle like dead kittens in a washing machine spin cycle, and the vocalist screams like he's ready to kill you. Listening to the song "Stuck," you'll be assaulted with more anger, more pain -- this song grooves like a drunken drive to the liquor store. These guitars rub you raw like a sandpaper mattress and the keyboard rumbles like a bad head trip. This is the kind of song you want to listen to when you're up to getting loaded and then taking a trip through a plate glass window bare foot! "Shadow"...now this one kicks! I'm sure this little monster of a song has inspired its share of mid-western cattle mutilation and self-inflicted lawn-mower accidents. Sound like fun? I thought so. Go buy Slave Unit before they kill you! (COP International, 981 Aileen St, Oakland, CA, 94608) [Kaddafi]

**Sleep Chamber - Seduction** Sleep Chamber has been around for, well, it seems forever. They have made major inroads in the development of industrial music; their throbbing drums and whispery voices have always created a stimulating (I) atmosphere in which to perform lots of interesting indoor activities. This album is a remix of some of the more titillating songs; and the originals are all great songs. However, these remix versions are very disappointing; in most cases it is impossible to tell if they really changed anything on the song at all. There seemed to be an additional danceable drum beat added to the background of some of the more esoteric songs, maybe to cater to the recent explosion in the last few years of industrial/goth nights at major clubs.

Unfortunately, it is popular right now for bands to re-release music in compilation form, making just one more album for collectors to buy. This compilation is good if you don't already possess the originals; but it is better worth the extra money to seek out the primary recordings these songs come from. [Jen]

**Slip Disc ILF Sampler - V/A (Slipdisc)** A promotional sampler featuring three songs each from three of Slipdisc's artists: 13 mg, Mary's Window, and Wedge. 13 mg are practitioners of the popular Ameritech sound, with drum machines and minimal keyboards

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vox with insane drumming that travels back and forth between death metal and tribal territories and then unexpectedly drops into a laid-back melodic passage. Blood Duster is probably the most typical, and thus, the least interesting band showcased here. Mortician's "Driller Killer" starts out with a funny sample from some b-movie and then dives into more typical death metal hilarities. It's hard to believe anyone takes this stuff seriously. Doomed's "Broken" has deranged, shrieked vocals and slow, grinding guitar reminiscent of Skin Chamber before delving into more typical death metal sounds and back again. Uh-oh...maybe my initial impression was wrong... Embalmer's "Necrophilic Cabinet" is still more typical death metal... incredibly aggressive, but cliched all the same. Exit 13's "If You're A Viper" takes a break from the typical sound with a weird, jazz-standard-sounding track probably designed to fuck with the minds of fans of their usual sound. As the comp goes on, we are thankfully spared most of the typical death metal cliches that pop up in the middle. Everything is rounded out with a big, crusty bowl of noise (packed with fibre) from favorites such as Merzbow and Masonna (still trying to picture the horror when someone inevitably picks up a Masonna album thinking it's Madonna...). Like any comp, there are some slinkers on this, but overall, I'd recommend this to death metal fans seeking something a little different. (Relapse, PO Box 251, Millersville, PA, 17551) [Shear]

**Stimbox/A.B.M./Death Squad (Hebi Like A Snake)** Three bands on a joint theme: the sarin gas attacks by Jap metro in 1995. Stimbox also have some tapes out, on the same label (as it is their own label). This is the industrial music side of things, distortion throughout, overload being the concept...on all three bands. The credits say 'hi & thanks & inspiration,' and read like a who's who in the Jap noise scene. If I say that Stimbox reminded me of Merzbow, then you know where to place this. Not bad actually, as they don't fall into mere static, but changes are apparent throughout. The mysterious A.U.M. have one track with distorted radio sound and synths (they have no credits on the cover). Death Squad are on the feedback side of industrial music on one track. Their "Theological Genocide" is a really tense and scary piece of radio snippets that burst into plain noise. An interesting CD, one of the better in the noise field. (<stimbox@emrl.com>) {FdW}

**Swamp Terrorists - Killer/Wreck (Metropolis)** Documenting the end of an era, as the core members of the hyper-prolific originators of street-tech-beat go their separate ways, this long-delayed release from our "Swiss superhero's" is available in no less than 3 formats: the 12-track "International Version"; a 17-track, severely limited edition European promotional pressing; and a 16-track Japanese version.. the single is available in both 6-track and 14-track versions, and a box set is also available containing a 12-track album, 14-track single, t-shirt,

backing heavy guitar riffing and aggressive vocals. They get things off to a strong start with a remix of "Uppercut" by Nitzer Ebb's Bon Harris, that proves there might still be some hope for Nitzer Ebb yet. "Azimuth" follows with a more typical coldwave sound that makes nice use of an Arabic-sounding drum loop. "Guardian Angel" follows in pretty much the same mold. Not objectionable, but nothing new either. Next up is Mary's Window, a heavy guitar band that, on "Muse," sounds like Ministry crossed with a mainstream alternative band and on the other tracks like a variety of other metal bands (old Prong, to name one, on the track "Strychnine"). Next please. Wedge close things out with a wimper, that had me wishing Mary's Window would come back again. Lightweight guitar pop. Completely bland and indistinguishable from anything else you might find MTV's Kennedy hawking late at night. 13 mg seem like a fluke on this label, and even then should only be considered recommended to crossover/coldwave fans. (Silpdisc Records, 101 W. Grand, Ste 600, Chicago, IL, 60610) [Shear]

**Sophia Run - Intimacy** Sophia Run's new album, Intimacy, came to me with stickers and little plastic party novelty items that had Sophia Run printed in magic marker on them wrapped around the CD with a rubber band. Interesting. And so is the CD. The album is a bit poppy 80's with a hint of that distinct Cure guitar but, also like The Cure, the lyrics are anything but poppy. Intimacy starts off with a big, dramatic song called Race, a strangely haunting love song with heavy guitars and beautiful violins. After that, the songs become a bit more upbeat but still with the edgy guitar and sad and lonely lyrics. Denny's voice carries the lyrics very lightly. This isn't a Goth band, folks. This is in a class all it's own. 80's/ethereal/new age/alternative with a slightly Spanish touch. Is that possible? (P.O. Box 658625, Fresh Meadows, NY 11365) [Lisa]

**The Southern Death Cult - The Southern Death Cult (Beggar's Banquet)** Before Fire Woman, before She Sells Sanctuary, before The Cult, there was The Southern Death Cult. Beggars Banquet recently re-released this Southern Death Cult compilation that was long overdue. The Southern Death Cult broke up before an album was ever recorded, but this CD gives us material that should have been. Containing the songs from their first and only 12 inch single from 1982- Fatman, Moya, and The Girl and also containing live recordings and alternate recordings, this CD was worth the wait. You might have heard Fatman and Moya before, each are on the Gothic Rock compilations. Basically, this is a bootleg from one of the first Gothic bands ever. The CD has a wonderful layout of pictures taken so long ago (Crimped Hair??!) and a nice script written from the people at Beggars Banquet. If you like the songs from the Gothic compilations or if you are into old school Goth, this would be a good one. (Beggars Banquet 580

Broadway, Suite 1004 New York NY 10012) [Lisa]

**Spahn Ranch - In Parts Assembled Solely (Cleopatra)** I had high expectations for this CD, containing remixes of songs found on the album "The Coiled One," but I think a lot more could have been done with it. It's just remixes of "Vortex," "Heretic's Fork," "Locusts" and "Compression Test," and live versions of "Judas Cradle," "Vortex" and "Compression Test," which aren't at the height of aural pleasure. They're good, but not great. With a total of ten tracks, I would have liked to see more than five songs covered.

Most of the remixes were done by Uberzone or Birmingham 6, with one by engineer Judson Leach. Between Uberzone and Birmingham 6, the mixes were quite dissimilar, even when they had remixed the same song; but I was rather dissatisfied with Birmingham 6's two very similar mixes of "Heretic's Fork," one with vocals and one without. Luckily, it's a good mix, so we don't get a double dose of crap, but still...

Apparently, Birmingham 6 was given a choice between two tracks: "Heretic's Fork" and "Locusts," which were sent to them on DAT. The DAT ran out in the middle of "Locusts," (You'd think if someone were sending out songs to be remixed, they'd want to send the whole song. Oh, well.), so they actually had no choice. The instrumental mix was not originally intended for release, only for the band to use for live purposes. It made it onto the CD anyway. I would have appreciated another remix of a completely different song, but we don't always get what we want, right? (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, LA, CA 90045) [Veronica]

**Spectrum Ale (Relapse)** This compilation of aggressive sounds cleverly borrows it's look and packaging from the currently popular 'micro-brewery' movement in the world of frosty, malted beverages. Whether it's intentional or not, this happens to be an extremely appropriate approach for the label. Like most micro-brews, the artists signed to Relapse records display a quirky, atypical variant on a familiar taste. Most of the bands here are, at least coincidentally, part of the death metal/grindcore movement. However, where most comps of this sort consist of a dozen or so indistinguishable bands playing at 500 BPM and growling unintentionally silly lyrics in pitch-shifted vocals, "Spectrum Ale" is a collection of bands who add their own distinct flavor to the sound. All of it is just as intoxicating as the title would seem to indicate. Amorphis blends Metallica-like vocals with such unusual elements as Indian instrumentation (mostly Sitar-like sounds), Hammond Organ, and accordion. The highly-recommended band Neurosis blends metal with tribal drumming and a disturbing, fringy sound usually reserved for industrial/goth bands. Pan-thymonion are a combination of typical death metal vox, guitars that are both melodic and aggressive, and keyboards. Mindrot practically obliterate their guitars and death metal

poster, signed photo, stickers and bio...whew! Follow all that?

Enough of the marketing scam: on to the music. All versions open with the splice "Rock Dead" before launching into the epic "Dive-Right Jab" (now in its 7th? remix?). On the whole "Killer" seems a natural progression from "Combat Shock": it plays more like a live record, because in many ways, it is. The guitars appear to be played live and then sampled, meaning that the songs sound much less written around riffs as they sometimes have in the past. The overall feeling is more loose, less claustrophobic. The thumping mass of techno-industrial noise that has become the Swamps' hallmark is less in evidence this time around. Instead, increased guitar presence and more upbeat melodic structures make this sound at times like, well, I hate to say it, KMFDM. It's still a Swamps record, so it's certainly good; however, some of the more interesting qualities of the band seem to have been left by the wayside, for whatever reason. In the beats department we get loops and breaks like nothing you've heard this side of Run-DMC...tracks like "Try Me" and "Blast It" verge on nothing short of brilliant.

The single, "Wreck," is about 20 minutes longer than the album. Opening with the "Scared" remix of the title track, you'll swear to God it's the KMFDM remix proclaimed on the cover. Nope, the Swamps added that annoying, KMFDM-styled female vocalist all on their own! If you liked "Juke-Joint

"Jezebel" you'll love this. There are two KMFDM remixes of "Dive-Right Jab" that remove all the extravagant programming of the original in favor of wah guitars and omnipresent distortion - turned into KMFDM songs basically. Perhaps KMFDM fans will enjoy these, but I can't say I did. I don't know what the KMFDM fascination is, but if you're wondering why I'm using it so much, listen to the records, you'll see what I mean. A variety of B-sides and remixes flesh out the disc, notably "Shape Of Rage" and "Doubting Idol," both given the beat-heavy Swamps' remix style you've come to know and love. The techno side of the Swamp Terrorists is more in evidence here, calling to mind their own "Pale Torment" CD EP at times.

Far from a complete disappointment, "Killer/Wreck" simply fails to be groundbreaking. Which isn't by any means bad, it just is. Industrial-strength hip hop loops and detailed guitar warfare are much more apparent these days, with bands like Siefwolf, Flugschadel, and Under The Noise demonstrating their takes on the formula. That having been said, give these records some time. On first listen, they don't seem to be anything special, but after a few more times through, you can't help but shake your head in wonder at the precision of their execution. Walking a fine line between instant gratification and listener-involved catharsis, "Killer" and "Wreck" prove that in their arena, the Swamp Terrorists do and will always reign supreme. "Before it was a game and now you

are standing here with your brain in your hand and an anthem in your ear..." (SubMission via Turati 22/28, I-50136 Firenze ITALY/Metropolis, PO Box 54307, Philadelphia PA 19105) [ned kirby]

**The Tear Garden - To Be an Angel Blind, the Crippled Soul Divide (Nettwerk)** The Tear Garden is a bizarre collaboration between cEvin Key of Skinny Puppy and Edward Ka-Spel of The Legendary Pink Dots. They have along history that dates back to 1983 and spewed a few albums and EPs. Finally after much turmoil the two bands have endured over the past four years, the two rejoined again to make this album. To Be an Angel Blind, the Crippled Soul Divide has the same melancholy electronics that Tear Garden has been known for, yet it incorporates other influences as well. Such as countryslide guitar and violins. Sometimes reminiscent of The Swans' side project World of Skin, it is a very tranquil and mysterious CD. Often experimental, it involves some spoken word and many sad stories. If you think it will be a second Skinny Puppy, think again. (Nettwerk) [Lisa]

**Test Dept - Totality (Invisible)** Test Dept. does not just experiment, they assimilate. Marking themselves as electronic pioneers, they never cease at interpolating new horizons for their listeners. One such amorphism is the occasional addition of Daisy Chainsaw vocalist Katie Jane Garside. Making her home in Test Dept.'s snug beats and heady instrumentation, she commands attention with her curiously incoherent wailing. Vibrantly coloring Test Dept., Garside's vocals are so effective, Totality feels slightly less powerful when she is absent. Nevertheless, Test Dept. shines in its ability to electronically embrace a thousand music styles while remaining accessible. Abrasive yet beautiful, Totality is like stumbling on a street market in a technologically advanced altered state. (Invisible, P.O. Box 16008, Chicago, IL 60616) [KYron]

**Thinking Man - I'm Alive (Metropolis)** Thinking Man is Daniel Williams and Steve Jaszkowiak performing some rather infectious dance-industrial with dark undertones. While there's not necessarily anything "new" being done here, it is being done well. The vocals are moaned and groaned ("I have a frog in my throat" style); the music is primarily sequenced synths driven by simple drum loops, with a little grungy guitar adding texture. Non-musical samples are sparse, which is a welcome change from the oversampling indulged in by many bands today. (Metropolis Records, PO Box 54307, Philadelphia, PA 19105) [Veronica]

**TAC - <Hypnotischer Eden> (Discordia)** This is a strange album. A really good album, but strange, indeed. Imagine 17th or 18th century orchestral music complete in some parts with operatic vocals, done a la *musique concrète*. If you can picture that, then you can picture this album. The Italian influence is very apparent throughout amongst the pondering, clangy

rhythm and periodic pipe organ. I thought of the album more as a series of sound vignettes, rather than a grouping of songs. All in all, very impressive. A must have for lovers of ambient noise and *musique concrète*. (Discordia, Corneliusstrasse 105, 40215, Dusseldorf) [KC]

**Tomografia - Assiale Computerizzata - Ouvrez vos Audits Canaux & La Nouvelle Art du Deuil (Discordia)** I'm reviewing these two T.A.C. releases together as the band's music and approach remains consistent across these CDs. T.A.C. effectively combine extremely polar musical styles together resulting in a classically-styled industrial album. Much of the music is instrumental, incorporating found sounds, voices and even jazzy beats and interludes. The occasional female vocal adds a sense of style and class to their songs, making their work lean towards the more ambient and soothing side of extreme music. There are no hard beats here to shake the dance floor up, as T.A.C. focus on the cerebral side of industrial. [Ken Holeczynski]

**Totempow - Applaud The Execution (Manifold)** On the mucho sympathico US label a new band, Applaud to them who invest their money in something we don't know. Totempow is one Chad Jones, who is exploring the guitar sound. This is done by sampling it to death, thus creating drones and playing the guitar over it. Totempow creates rich textures of thick ambient sound, not unlike the works of Lull (for the droning part) or Bill Laswell (for the rhythm stuff that is added in the background). If this was Lull or Laswell, then you would have added it to your favorites, but now it's Mr. nobody and you wait until the name buzzes around. My suggestion: start buzzing now as Totempow deserves your ears. (vince@ubdf.vdospk.com) [Frans De Ward]

**Trespassers Will - Demo This** six-song demo exhibits the sound of this two-man Philadelphia electro act. The first song has a baseline reminiscent of old 242 set to a shuffle beat, with a bunch of noise and random samples in the background. Very stripped down, but not bad for a demo. Even the vocals are halfway decent. Unfortunately, the same can't be said for "Lie," which has those ridiculous 'Ogre' vocals mixed a little too high, (as are the noise samples this time... the music is very hard to hear). This is followed by the short instrumental "Traitor," which now imitates Puppy musically. "Interference" brings back the 'Ogre' vocals again, and sounds quite a bit like "Assimilate" in style. The noise samples are again mixed too high. "Godsend" is a ho-hum instrumental mixing resonant bass and strings with the too-loud movie and noise samples. This song needs vocals (but not Ogre imitations, okay?). The tape ends with "Continuum," an ambient track that finally places the noise and dialogue samples in just the right spot in the mix. While it definitely sounds like an 'at-home' recording, I can hear some hints of

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talent peeking through now and then (the band seems to have a pretty decent ear for basslines). If they can get over the hero worship and develop their own style, we might have something here. (Trespassers Will, 105 Bethlehem Pike #3, Philadelphia, PA, 19118.) [Shear]

29Died - Sworn (Prospect) I didn't like this album much the first time I heard it; I listened to it rather passively, and it really did nothing for me. Now, however, I like it more and more every time I listen to it, especially after seeing their amazing performance this Summer when they were touring with 13mg. This disk includes eight original songs, a cover of "Tainted Love," and remixes of "Hot Seat," "Pull Me Under," "Helium" and "Mother Nature." The music is generally danceable electro/Industrial. The vocals are slightly effected but not distorted, and some of the lyrics are a bit odd. Most of these songs address social consciousness, whether directly or figuratively, but a few of them claim a bit less poetic licensing, making them easier to decipher. All-in-all, a good album, and I look forward to their next; the band is now working on new material to be released late this Spring. (29Died, P.O. Box 4552, Thousand, CA 91359-1552) [Veronica]

Type O Negative - October Rust (Roadrunner) This album starts off with an annoying, pointless 35 second track of silence called "Bad Ground," followed by an unnamed track consisting of introductions by each band member. Hopes that you enjoyed their little joke (previous track), thanks for picking up the album, (the CD ends on a similar note) and a bit of info regarding the album: they "spent a couple months getting high and working on it."

The third track, "Love You To Death," is quite the welcome change from all this nonsense, and easily one of the best track on the album. It starts off simple - beautiful piano, soft but ominous synths floating in the background, and Pete's deep, impassioned voice then launches into full gothic rock mode with guitar, percussion, cymbals galore, cheesy organs, and Pete wailing away about black lipstick, red wine and subservience. Stereotypical lyrics aside, this song kicks butt in the gentlest and most sensitive of ways, and while it is definitely a head-hanger, there's some kind of hopefulness ringing throughout. "Be My Druidess" is generally unimpressive, at least until the break. After sounding like some jangly college rock crossover attempt for 3.5 minutes, it switches gears completely to what I guess could be described as the trademark Type O sound - swirling guitars, heavy percussion, deep, resonant bass competing with Pete's pensive vocals, and of course, those synths.

The rest of the album consists of very similar tracks, except for their cover of Neil Young's "Cinnamon Girl," which is interesting, though a bit awkward. In general, I am more impressed with the slower tracks, including "Red Water (Christmas Mourning)," than with the faster ones, which just do nothing for me.

One exception to this is "My Girlfriend's Girlfriend," which is a wonderfully humorous track to say the least, and a soon-to-be classic in my own humble opinion. The cheesy Addams Family organs from Hell are unleashed here, as are some of the greatest damned lyrics I've heard in a while: "They keep me warm on cold nights / We must be quite a sight / In our meat triangle / All tangled / Wow." Yeah. Wow. [Veronica]

Unit 187 - Unit 187 (21st Circuitry) The first track assaults one with a blurring intensity of fused, high bpm techno and rhythmic guitar punctuations. Tear the guitar out, and you have a purists delight: techno/Industrial at its meanest...repetitive, programmed and scarce. John Morgan programs with precision, winding the most ethereal techno loops around driving, punky rhythms. Ashley's guitars hammer shortly to the concise rhythms as the vocals growl around in the background. Unfortunately, it's difficult to discern any of Tod Law's vocal quality, as it is so nominally buried beneath the punishing beats and rhythms.

Some of Unit 187's best work, as on "Lardass," comes in the subtle changes of tone between the consistent rhythms and the techno synth breaks. Track 7 has a "Numb" like intensity and weirdness...a nihilism apparent in the stronger vocals. "Agnostic" has the trappings of a potential killer dance re-mix, and track 11, the "Crackhead" re-mix, is worthy of a 300 plus dancefloor, packed. DJ's check this track out!

The technical work on this CD is executed intelligently, but lacking in freshness. Unit 187 is a confused conglomeration of sources...not hybrid guitar/Industrial and not quite aggro-electro. While this is the sort of mesh of music styles that in some ways mimics the absurd brilliance of Front Line's "Millennium," it lacks a certain bite, diversity and motion. In Unit 187, the mesh begins to stagnate.

Each track stands, on its own, as an excellent example of skill and talent. When strung together, however, the tracks meld into each other too easily and the energy level suffers for it. There's a lack of contrast, no pull or tug to strike your attention. I don't insist that every track on a CD has to be a complete assault on the senses, driving one into a frenzy of trauma induced Industria-itis. (Christ Analogue is a reminder of good "mellow" Industrial.) There should be, however, a static energy creeping around the listener and Unit 187 didn't do it for me.

While I do espouse and admire the technical skill of these apt musicians, I still don't find myself yearning to put it in my CD changer. A bit more diversity and much more of the Techno influence would garner my interest in Unit 187. When they move away from the idea that they require guitars to punctuate their dance music, I think they'll not only be very successful, but very wise. [Misty Dawn]

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DVA) Most of you probably caught wind of this band from Ras DVA's essential "There is No Time" comp. If you liked what you heard there, you're probably already on your way to the record store to pick up this new full-length release. The male/female duo incorporate elements of both electro and gothic into their sound making for an appealing combination. Where the band falls down is in the arrangement department. While the Ensoniq ESQ-1 is an excellent synth, their use of it on this album sounds rather thin and amateurish, which robs the excellent songs of the power and darkness they could undoubtedly convey. As much as a cop out as it is, this is one band that would definitely benefit from some new equipment. While I can't recommend buying an album just because a band shows lots of potential, I will definitely be keeping an ear open for their follow-up. (Venus Walk/Bent Productions PO Box 282073, San Francisco, CA, 94128) [Shear]

Violet Arcana - In The Scene of the Mind (Ein Produkt) If there is any, any album at all, that qualifies as the sleeper of the year, it's Violet Arcana's "In The Scene of the Mind." It's a wonder that, with the beautiful craft work and creativity of this release that more people haven't heard of this Portland band! Very little has been written about Violet Arcana, and with a few notable exceptions (namely Ras DVA's "There Is No Time") few compilation appearances as well. However, despite this, "In The Scene of the Mind" is finely constructed, a weavework of cascading synths, whispered lyrics, and ethereal. With the burgeoning of the ambient scene as of late, recent additions have had to fight derivative tendencies. The result, at times, has been forced. What struck me from the very beginning of Violet Arcana's release is the effortlessness of the music within. Tracks like "Life Has No Color," and the title track, "In The Scene of the Mind" feel light, lighter than helium, as though clouds would be too heavy for them! Every note, every word feels gingerly placed, as though each track were an intricate house of cards and any rash movement would destroy the precious equilibrium. Successful ambient; to me, is a melodic interpretation of altered states. If it can

fly through me, and through it, I can fly, it's worth its sticker price. And with this disc, let me tell you, I really flew. Highly recommended. (Ein Produkt, PO Box 19142, Portland OR 97280) [Kyon]

**Waiting For God - Waiting For God** (Kerr) This debut album from Waiting For God, a new band out of Vancouver, tends to sound a bit like Sunshine Blind. In fact, just a little bit too close for comfort in my opinion. It would be different if they experimented a little with the same style as their up-and-coming Goth predecessors, but they left nothing sacred. Everything from the rather stereotypical Gothic, airy, ethereal, feminine vocals right through to the amateurish keyboard lines (not to mention the very look of the band) was tapped. Whether it was unconscious or intentional, maybe as a cover band these guys (and girl) would succeed, but never by their own merit. They didn't even get the order of the tracks right on the CD. The only novel thing: the singer calls herself "daemon," and they thank Satan in the liner notes. (?) Take that as you will. Better luck next time. (Kerr Music Group, P.O. Box 656, 1755 Robson St., Vancouver, B.C., V6G 3B7) [KC]

**What Sweet Music They Make - The Vampire Guild Comp Vol.3** (Raven Productions) A Gothic compilation dedicated to the dead that walk the earth, the nosferatu's, the vampires. Creepy. Put together by The Vampire Guild, a worldwide society dedicated to the study and enjoyment of vampire and gothic lore and culture. The compilation has a little bit of everything from bands such as the French gothic band Corpus Delecl, to Ohio's own vampiric band Lestat. Also 13 Candies, Suspiria, The Whores of Babylon, The House of Usher, and more. It is a pretty good release, a chance to hear many different new bands. It has its ups and downs, some downs being Inkubus Sukkubus and some cheesy samples from different vampire movies. But it also has a bit of a comedic side to it with The Horatii singing the song, The Island of Zombie Women- almost a spoof on vampires and a Beavis and Butt-head sample talking about how dead people are cool. Definitely worth checking out if you're into bloodsucking beasts and the bands that sing about them. The Vampire Guild publish a quarterly magazine called Crimson. For further details contact Phil White 82 Ripcroft Southwell Portland Dorset DT5 2EE UK. "The Dead Shall Inherit the Earth". (Raven Productions 2 Elgin Avenue London W9 3QP England) [Lisa]

**Winds Died Down - Self-Titled** (Media Overkill) This is some rather poppy electro with the exception of the last track, which is a spoken word/ambient noise piece. The music is well-executed and the production is pretty decent on this EP, but the vocals are a different story. The effects applied are awkward. Of course, this may have been done to cover up the real problem with the lyrics: They just don't cut it. They're off-key at times, and just plain flat most of the time. As instrumentals, or with new vocal tracks, these

songs could be a lot more than they currently are. [Veronica]

**:Wumpscut - Bunkertor 7** (Beton Kopf Media) This disc is pure electronic genius. It's well composed, structurally dynamic and has enough of a stylistic edge to cut yourself on. :Wumpscut's sole member, Rudy Ratzinger, originated from a whole generation of electro-heads influenced by the groundbreaking work of Leathertrip. Since that time Rudy has taken his music far beyond the rhythmic synth minimalism of Strip's early years to produce a new electro-mutation that is even heavier, darker and surprisingly melodic. "Bunkertor 7" is one of those discs that truly has a personality. It's not a constant expression of anger, like so many of the albums these aggro-tech band are known for putting out.

For instance, when listening to the reprise of the title track, "Bunkertor 7," I noticed how beautifully harmonic it was. Amongst the heavy pulse of percussion and orchestral darkness of the songs, I was amazed to hear an acoustic guitar and pipes lulling in the background. I was even more amazed when I realized that I was hearing a segment of Led Zeppelin's "Stair Way to Heaven" that Rudy Ratzinger had sampled and integrated into the song.

Another song that totally blew me away was "Thorns," which opened with a lengthy sample of a classical acoustic guitar piece that then proceeds to become a part of the song's melody. This alone, is completely brilliant.

Alternately, this is not to say "Bunkertor 7" doesn't go for the jugular when it comes to dance floor terror, either, because it does and then some. With tracks like "Dying Culture," "Mortal Highway," and "Corroded Breed," :Wumpscut lashes out in ways that make Filter's guitar filled anthems sound like a collection of Disney songs. [JF]

**:Wumpscut - The Mesner Tracks** (Etah) :Wumpscut: fans rejoice! Rudy has put together an incredible compilation of rarities, unreleased tracks and digitally remastered favorites. You'll hear, among other things, an 8:41 version of "Mother," the first take of "Tell Me Why," and the previously unreleased "Running Killer." There are 15 tracks in all, a collector's dream, and a great starting point for initiates. :Wumpscut: creates music of intense drama and beauty. At certain times he can be mosh pit deadly ("Black Death"), while at others, almost introspective ("Cold Cell"). "Ceremony" is gothic in the Will vein; "Jesus Gone" is reminiscent of Raison D'etre; "Overtures" contains military drums worthy of ITN. Seek this one out, it's worth it! [Richard Allen]

**You Shriek - Grim** (Deaktiv) The first thing I heard from this Boston electro outfit was their killer take on the Bauhaus classic, "Bela Lugosi's Dead." Call me a sucker, but I found it a damned sight more interesting than the original: at least You Shriek know when to end a song... This 5-track EP should dispel any illusions that Raziel Panic and friends are just a bunch of youngsters riding on the strength of a

cover. The title track relies heavily on the vocals and vocal harmonies - which is fine, as Panic has a 'wonderful' voice and actually knows how to use it! Imagine, no distortion... think you can handle it? "Grim" is featured in 3 mixes: the "Reality" version takes a decidedly techno route, almost like a subdued Snog; however, the vocals are removed, and the repetitive groove starts to drag after a few minutes. The "Shadow" version brings that great voice back, accompanied again by resonating techno synths, to good effect, although (I hate to say this), for some reason, maybe it's in the mix, it reminds me of Sunscree...???? Not a bad thing necessarily!

Also included are 2 b-sides, the eastern-flavored "First Cut," which uses the exotic yang-tchin to glorious effect; and the instrumental techno-dance piece "Singularity", reminiscent perhaps of Clock DVA's more minimalist moments.

If not totally arresting, "Grim" presents a fairly diverse selection of what I can only call 'acid goth': dark, danceable techno with a sinister edge. I'm certain that time will see this project develop into something truly powerful. Although this CD EP is a few years old at the time of writing, and no new material has seen to surface, save 1 track on the Usenet "Mind/Body 3" compilation... My only complaint with "Grim": not enough vocals! A voice like this, I've not heard in ages. All in all, a little Depeche Mode I suppose, but when was the last time DM wrote anything even halfway aggressive?

Instrumentals are fine and good, but You Shriek's strength lies in unparalleled vocal execution and production. Definitely an outfit to keep an eye on. (Deaktiv, 90 Wareham Street, Boston MA 02118) [ned kirby]

**Your God Rules - s/t** (Amaranth) Picture a wimpy, high-range vocalist, fronting a sometimes aggressive goth/alternative rock band and you'll have an idea of what this Los Angeles trio sounds like. This slickly-produced album may be a little more commercial than most gothic fans will appreciate (this is MTV goth), but fans of Rozz & Christian Death may appreciate their sound. There are some interesting elements here (such as the drum machine patterns on "Your Dog"), but overall, this comes across as a whorey, corporate version of the Gothic sound... not to mention the fact that "Your God Rules" has to be one of the most deeply awful band names I've heard in a long time... next, please... (Amaranth Entertainment, 627 N. Rossmore #410, Los Angeles, CA, 90004) [Shear]

## Nanette's demo reviews

Yeah, yeah, yeah. Time for another trip underground to the dark and scary world of demos and independently released cassettes. I know that you're all dying to read this issue's bitchery, so I'll keep the intro short. Even if you get sick of

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the reviews, be sure to read the end of this column to find out about the "Name Nanette's Column" contest that I'm sponsoring. Oh, and keep those demos coming! Note our new address! This is the only way to make sure that I get the stuff that you send me! It is also a good idea to send it to: Industrialnation, Nanette's Demo Reviews, 3420 N. Halsted, Chicago, IL 60657-2513. Contact me personally via that address or via email at [nanette@ao.com](mailto:nanette@ao.com). (Yeah, AOL sucks, but my mom pays for it. Free is good.)

First up this issue is a demo from New York's Cydonia. This demo sets the pace with the first track, "Indoctrinate," with its up-tempo dance beat, distortion, electronics—you know, Industrial dance stuff. However, it's good industrial dance stuff, non-repetitive, which can be hard to find these days. Vocals on this tape vary from almost subliminal (on "Indoctrinate") to apparent yet difficult to understand ("Sun Devil"). The true standout on the tape is "Sacred," with a cool electronic bit that sounds like it came straight from a monster movie. The last track is a noise track that sounds like white noise with some squeaky sounds woven in. Like most noise tracks, either you love it or you hate it, depending on your opinion. Cydonia's strength lies in its beats—in each song (aside from the noise track, of course) the beats stand out as the focal point of the music. Good, non-repetitive dance beats, nonetheless. Since this tape is from 1994, I don't know what's up with Cydonia these days. I would suggest trying to get a copy of this demo, especially if you're looking for something new to dance to. (Anthony Leone, PO Box 1228 Cooper Station, New York, NY 10276-1228)

Next up is Bisect, a split cassette featuring Torture Chamber and Gruntsplatter. This is the first release from the Crionic Mind cassette label from San Diego. The press release that Crionic Mind sent described Torture Chamber as "ugly power electronic noise," and that sums it up pretty well. This is probably the best noise I've heard in a long time. It has enough elements to keep the listener's attention, yet it isn't overly busy. Words like "power" and "control" are repeated, slowed down and sped up for effect. On the other side, Gruntsplatter presents a mesh of ambient electronic noise that is similar to Torture Chamber's work, but much darker. Very dense noise with samples and heavy electronics. The first 100 copies of this release come in limited edition, full-color packaging. I certainly encourage noise fans to pick this one up and to watch for more releases from Crionic Mind. (Contact: CMD, c/o Scott, 3841 4th Ave. #266, San Diego, CA 92103)

IndustryUs could benefit from some time in a good studio. Knowing the financial constraints on most unsigned musicians, I had to put the poor production of their demo behind me. Unfortunately, many of the faults that I found had to do with poor production. The

vocals tended to drown everything out with their drooping. My hint to the vocalist: Listen to some *Battery*, and imitate Maria's assertiveness. Otherwise, you sound whiny. There's a lot of promise here, but it will take some polish to bring it out. (518/485-5651)

Spilt Tears do good things with vocal distortion. If you've been reading this column, you know how picky I am about vocal distortion, and you know that the above is a serious compliment! The programming on this tape is layered and very interesting. The lyrics are a bit trite, but this is industrial music—what would industrial music be if its lyrics weren't trite? (Think KMFDM or Nine Inch Nails...) I like the cool noises in "SelfHate" a lot, too. Overall, one of the most promising demos I've heard in a while. Yippee! And you can have a tape of your own if you send two bucks to: (Craig Balan, 271 Varsity Ave. Apt. #4, Princeton, NJ 08540)

Okay, here's a little reminder. Industrialnation is primarily an industrial music magazine. We also cover gothic music, noise, and some metal. We do not cover corny Silverchair-wanna be bands like Basement. (Actually, they can't be Silverchair-wanna be, considering that this demo existed before Silverchair, but let's not be picky. They sound like Silverchair.) Please do not waste your time and ours sending us this stuff. You would do better sending it somewhere else, 'cause we're probably going to dis it and be pissed that you wasted our time with it. Rock music with badly distorted vocals and screechy guitar solos is not industrial. It's just annoying. (Basement, 1610 16th St. #805, Washington DC 20009)

Now this is cool. Assemblage 23 is electronic dance-industrial. There are no guitars here at all (yay) and the programming is not repetitive and obnoxious. Even the song titles are cool ("Pocketful of Posers" and "Relationshi" stand out in particular). There's even a cool old-style Depeche Mode type track on here. I like old Depeche Mode a lot, so that's not an insult. I'm talking "Some Great Reward" era DM. Yeah. Vocals are good—sung instead of screamed, shouted, and distorted. And the lyrics make sense! One problem—the songs on this tape are copyright 1992, which means it's pretty old. Oh well. Write and see if you can get a copy. (41 Mary Fran Drive, West Chester, PA 19382)

3 Second Scandal are from Crystal Lake, IL. I will try not to hold that against them. (It's a south-suburban-Chicago thing...you wouldn't understand.) Anyway, they seem to have gone to a lot of trouble with this demo—it's all professional and stuff. It is industrial metal. There are elements of industrial, like those screaming, distorted vocals that we know and love, but there's an awful lot of guitar, too. And it sounds almost like funk guitar. I don't know quite what to make of it. The second track, "Die Cast Chaos"

features METAL GUITAR and an annoying vocal effect. There is no other way to describe it. They do manage to work in a few samples, though. And the tape is well-produced. I'd like to see a list of their influences, as they seem rather varied. If you like industrial-metal-funk-stuff, you might want to pick this one up. If you don't, skip it. (3 Second Scandal, c/o Michael Mancini, 57 Clover, Crystal Lake, IL 60014-5011)

Elemental sent in a mysterious little tape with no track listing and no contact address...just a clear tape with "Elemental" written on it in gold metallic ink. It's basically dark-ambient electronic music, atmospherically interesting, spooky background music. You might use it for your haunted house next Halloween, or for that horror flick you're producing on your PXL 2000.

Yeah, yeah, I always complain about effects on vocals. With Carex's demo, I'm going to complain about the opposite. You can't really do the whole "speaking-vocals" thing well without putting some sort of an effect on the vocals. It just sounds funny. More vocals bitchery: the vocals are too loud. They drown everything out. And the lyrics are corny. When people say "I lost my soul," I always start to wonder. Also, where's the baseline? A baseline would flesh this one out a lot more. (Inner Voice: Nanette, calm down. This was recorded in someone's bedroom. Don't be so MEAN!) Okay, so it could use some creative effects in the vocals, and some better lyrics. It's not awful, it's not even bad, it's just kinda there. I'll say that it shows potential and leave it at that. (Hyde Baker, 1309 Fern St. SW Apt T304, Olympia, WA 98502)

When I put on Choronzon's tape, the first thing I heard was speed metal. You know, really fast guitar, really fast drums, unintelligible vocals, etc., etc. The tape isn't all speed metal, but it features a lot of heavy guitars. It's not horrible for what it is, but, then again, I don't quite know what to make of it. Not anything I would listen to on my own, but maybe you would. If fast, heavy guitars appeal to you, this would, too. (Foam'n' Bone Productions/ Peter E. Williams, 58 Suffolk Rd., Brookline, MA 02148)

Have you heard of the band Fear of Dolls? If you're a Goth from the Seattle area, you might have. Will you hear of them in the future? If you are a fan of gothic rock, you should make it a point to familiarize yourself with their release "All Monsters Eat Children." Let me state now that I think goth-rock, with its pomp and guitars, is basically a dead area these days. It's nice to know that good goth-rock still lives, cause there's enough crap out there already. I would certainly recommend that they get this demo out to some Goth labels (especially Cleopatra) because they could very easily get signed. Lyrics are the usual for goth-rock, the whole death and darkness thing, same with the music. But it is good, as original as this type of stuff can get,

and varied. Example of this: "The Fall" is dreamy and ethereal, then it's followed by "Separated," a heavy guitar and deep-vocals piece. It's only a matter of time before this band goes somewhere. Pick this one up if you're tired of the bland, moaning crap that passes for Goth music these days. (Fear of Dolls c/o Greg Forschier, 1305 East Denny Way #105, Seattle, WA 98122 [fear@rain.kclb.wa.us](mailto:fear@rain.kclb.wa.us))

Impact Test sent me a noise tape mixed by Tom Muschitz (of Alien Factor and Decibel fame). I didn't know what to expect when I slipped it into my car's cassette player. It starts off with one of those "test of the emergency broadcast system" noises, and the sound collage just grows from there. That test noise sticks around, though, and the other sounds rise and fall around it, creating an interesting mixture of beautiful and annoying noises. You almost get to the point where you want to throw the tape out your car window, and then something interesting always happens. If you think that the most wonderful noise in the world is the sound of two metal pipes banging together, you just might enjoy this one. I did. (Damned Ship Works, PO Box 712, Elm Grove, WI, 53122-0712)

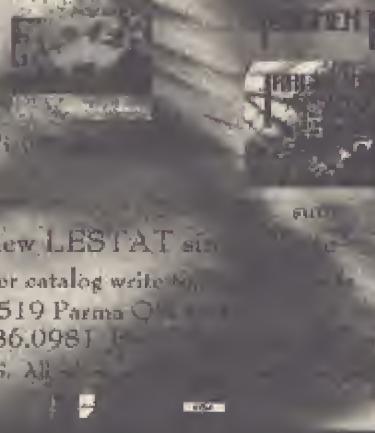
When I looked at the cassette from Norway's Final Frontier, I thought, "Oh no, Scandinavian death metal." And I was wrong, as I often am when relying on first impressions. This is electronic dark ambient music with deep vocals added in. This cassette was sent to me by Dunkel Productions, who also publish a very interesting and informative newsletter. They have a variety of CDs and videos from International (mainly European) bands that are available for a reasonable price. If you send them a tape and an IRC to cover postage, you can get a copy of this tape (I think). While you're at it, send them a bit extra to cover a copy of the newsletter. Even if you don't plan on visiting Norway anytime soon, it's always interesting to know what's going on in other parts of the world. (Dunkel Productions, c/o Moonfish Cult Lab, Sagveien 23, 0458 Oslo, Norway)

Next up are two intriguingly named releases from the IMMP cassette label. Steven's "Dotlip" and The Convulsions of Creation's "Moomba Is Here" are two distinctive releases from this consistently creative cassette indie. (Alliteration rules!) Steven's release sounds like a cross between my friend Robin's "Magic Pan Flute" tape, one of those children's keyboards and a tribal ritual. The fourteen tracks on this tape encompass a variety of styles, from funky to ethnic. Oh yeah, and all the grey areas in between, too. And I like the listing of instruments on the insert (including a cardboard box, a Masters of the Universe vehicle and something called a Sneaky Squeaker). Silly, but fun. While The Convulsions of Creation's "Moomba Is Here" isn't as playful, it is equally fascinating. Rather than a variety of short songs, The Convulsions of Creation showcase three lengthy compositions on this

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tape. The first, "Chinese Murder Music," is slow, deep, rumbling, and sinister, as its title suggests. "The Dirty Outlet" has a jazzy feel to it, and "5 Seconds Wasted" alternates between soothing and disturbing. (IMMP, PO Box 418, Princeton, NJ 08542)

Fort Wayne, Indiana is home to a lot of cool stuff, like the Subterranean, my friend Mandi Herndon, and her toeless cat, the Gimp. This exotic (tee hee) locale is also home of Kent Minion and his Minion Project. The tape (ingeniously titled "The Minion Project") showcases Kent's electronic compositions, which consist of electronics and samples. They're good compositions, and they show a good deal of creativity in their realization. Even though some of the titles are cliché ("I live in a box" and "The evil in my blood" stand out), they seem to fit the material. Not to say that it's cliché, but...well, you'd have to hear it to understand. If you're into dark, free-form electronics, check this one out. (Kent Minion, One Main St., Ft. Wayne, IN 46802)

I was initially intrigued by Blink Twice's "Source," but it didn't last. "Source" reminds me of Future Sound of London or one of those nondescript bands that people seem to find so fascinating. (Perhaps it's the drugs.) Anyhow, it's yet another all-electronic outfit producing ambient soundscapes, blah, blah, blah, you get my drift? I wasn't really fond of this, but if you like FSOL or other acts, you might be. I like ambient, but I like

extremes in ambient. Either it has to border on annoying (see Impact Test) or it has to be so sparse that I have to find something to hold on to in order to follow it (see Elemental). This one fell right in the middle, so it got the mighty BLAH. (Blink Twice, 3520 Veteran Ave, LA, CA 90034)

And now...the moment you've been waiting for...the winners of this issue's DEMO OF THE ISSUE award! Salvo are from New York. They used to be called Punkbot. They call their sound "bludge." This is the first time in a long time that I've heard a demo from a "hard industrial" group that I've actually liked! This 4-song demo was recorded on a 4-track (though you can't tell, honest) and it manages to skirt that fine line between industrial and metal. Excellent use of guitars, programming, distortion, and sampling--Salvo have got it together. I especially LOVE the sample used in "Clear Phil" (presumably from a 1950s etiquette and hygiene film for boys). My faith in hard industrial has been restored. Guitars don't have to sound metal, this is proof. Pick up a copy of this one. (205 E 14th St., Suite 4A, New York, NY 10003)

I've read a few things about Pokeweed on rmi lately--they've got a disc coming out (I think) and they're looking for a new lead singer. That means that "Dead Circuit Cult" is probably hopelessly outdated by now. Anyhow, Pokeweed are inspired by industrial and punk--the Sex Pistols and '70s kind of punk, not that crap

"punk revival" that's going on right now. They even cover Iggy Pop's "I Wanna Be Your Dog" (though they attribute it to Sid Vicious--sorry guys, but Sid never had the ability to write anything like that!) The punk-electro-dance-and-some-acoustic-guitar mix is a bit strange at times, especially since their songs are mainly one style or the other. It's almost as if the band has multiple personalities and they can't decide which one they like best. This tape shows promise, especially the punk songs, but Pokeweed need to make some decisions regarding what direction they're heading and what sound they're looking for. My suggestion--take the best parts and trash the rest. (37 S Charles St, Shrewsbury, PA 17361)

The Hypersexual Nymphomaniacs are from Italy, they have a funny name, and they seem to be very prolific. I received two tapes from them (Tu-Duc and The Best of the Hypersexual Nymphomaniacs vol. 8). Both are very, very bizarre. That is a good thing, mind you. Tu-Duc contains some operatic bits, some very confusing noise collages, and other fascinating stuff. Best Vol. 8 contains more upbeat, dance-oriented stuff and some pieces of metal clanking together, and some Tarzan yells. These tapes are saved from being a novelty item solely because there's some really cool stuff mixed in among all the silliness. These tapes are well worth a listen. I mean, there's not much in this world that can be annoying, entertaining, and funny at the same time, is there? (Arjuna Organisation, C.P., I-55100 Lucca C.P.O., ITALY)

To finish off: a brief note about submitting your demo or independently released cassette. Like anything, this whole column is trial and error, and after three installments I'm finally starting to figure out what's important about people's tapes, what's useful and what's not. Here are a few rules of thumb:

1. Be sure that your band name and address are on the cassette, its insert, and any press materials that you send. Stuff gets mixed up a lot around here, and I find myself not knowing which things go together.

2. If you have a press kit, please send it. A press kit should include a bio of the band, information about the recording of the tape (where it was recorded, what kind of studio, what instruments are used), anything that may be interesting about the songs themselves, and any information that a good, informed reviewer who has never heard of you should know. If there's something special about your band, please tell us. Pictures and flyers from live shows are also helpful.

3. If you expect us to send you a copy of the magazine that your review appears in, send us money for a subscription or for an issue. We can't send free issues to everyone who gets a review. See the subscription info in the front of the magazine for details. If you simply want a copy of the review, send a self-addressed stamped

envelope or your email address and mention it in your cover letter. (A cover letter, by the way, is a goofy form letter that you use to introduce yourself to the reviewer. It doesn't have to be long, detailed, or personal, but it is helpful.) I will get you the copy as soon as I write the review.

Finally, please keep in mind that I currently have a two-issue backlog for the demo review section. Much of this is due to space, but time is also a minor factor. I only have so much time per day to spend listening to tapes! All of the demos in this column were received at Industrialization by June 7, 1996. And I still have a very impressive backlog for #15. If you sent your tape over the summer, the earliest it will get reviewed is next issue. **MAYBE.** Depends on space and all of that. However, I am considering putting up a web version of this column that would be updated far more regularly. Who knows when that will happen, though. In other Nanette news, I'm starting a reviewzine called EUSTACE, which will review music, zines, films, books, and just about anything else that stays still long enough to be reviewed. If you're interested in helping out or would like to send me things to review, write me at my Homewood address. Don't bother IN with your junk mail. The first issue will be out (tentatively) in January of 1997 and will feature the novels of Irvine Welsh, music reviews of all sorts, personal writing, zine reviews, and the like. Write or email for more details.

One more thing: I am sponsoring a "name this column" contest. I can't think of anything funny, hip, or even vaguely interesting to call this column. "Nanette's Cassette Reviews" is absolutely dull, and I'm tired of it. It is up to you, dear reader, to use your creative skills in helping me to think of a name. Send all suggestions by March 1, 1997 to Name Nanette's Column Contest, 3420 N. Halsted, Chicago, IL 60657-2513, or, better yet, email them to me at nanettea@aol.com. I prefer email, but if you're a Luddite and you don't have email because it's against your beliefs, that's okay with me. Oh yeah, the winner gets a big fat envelope full of ten exciting demos! Good ones, too, not crappy ones. I promise. Two runners-up will receive envelopes with five demos in them. Oh yeah, and I'll mention your name in IN. What more could you ask for? Send those entries in today!

Also, watch for the return of Nanette's Cassette Reviews (albeit with a different name) next issue. I plan to feature releases by Communion, Crepuscle, Decibel Orgy, Desolation Iced, Hollerwell, Molt, Nihil, Ostomy, Sappho's Fist, and Vox Barbara, among others. Also up for next issue... "Weird Things that People Send With Their Demos," information about my new demo distribution service, and a visit from guest reviewer Greg Brown. Until then, support your local scene and don't hurt yourself playing with your cool industrial gear collection!

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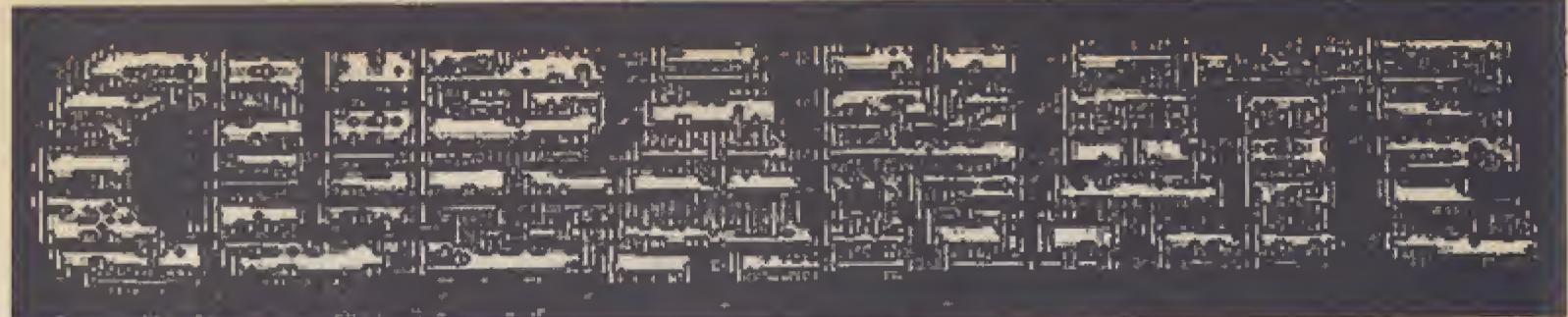
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**IN** : The term "INDUSTRIAL", a widely used term to describe vastly different types of music, is often used to describe Cubanate. How would you describe your music to someone who has never heard your music before, and do you feel that the label "INDUSTRIAL" describes your band. Do you approve of such labels?

**Marc Heal**: I don't like any band that can describe it's music in a single term. What that usually means is that that band is copying someone else. The "Industrial" scene is as bad as this as any other - Skinny Puppy wannabes, 242 posers and (worst of all) NIN soundalikes. The origins of the scene were to create music that confronted and provoked rather than simply sought the lowest common denominator and that's why Cubanate are uncomfortable with any term to describe the music we make. Hear it for yourselves cheapskate!

**IN**: What is the real relationship between K-Nitrate and Cubanate? What was the reason for their departure? And is there a friendship between the two bands since the split?

**MH**: They left Cubanate, we didn't complain. If you want reasons, listen to their album, but don't come to me for your money back. What can I tell you? I never saw it as personal, but I think they did.

**IN**: Do you enjoy being the main focus of the band? In the live situation the emphasis is very much on your stage persona, how much of the real "You" is personified in the "live Marc Heal"?

**MH**: I suppose I must like it, but sometimes I get jealous because

Phil can just dodge some of the flak, whereas I get all the death threats and hate mail. I never have to act a part - I really do feel like I'm on a supercharged hate amphetamine sometimes. But then I'm the other extreme as well. I like my own space and a book and a glass of wine. Actually make that a bottle.

**IN**: What do you most despise about the world and would you say your views are misanthropic? Are your songs anger filled and hate driven in your perception, or simply inspiring?

**MH**: There's a streak of misanthropy in me, but it's not as simple as that. I tend to place friends and lovers on a level above humanity and see everyone else as insects and scum and that's the wrong thing to do because no one is worthless when you get to know them as individuals. It's crowd mentality I hate, I suppose in a crowd you are stripped of your individuality and humanity and you are susceptible to anything.

**IN**: For those unlucky enough to have not yet seen Cubanate live, how would you describe the experience?

**MH**: Snorting cocaine off a pleasure Cyborg's breast whilst she drives a jackhammer into your skull and tells you she never liked you really.

**IN**: You have been through several live line ups, including the two man show Carcass dates, what is the present live line up and what are you actually able to play live?

**MH**: When we toured with Carcass we put all the synth's onto DAT, now there are only a few things not running live. The line-up is:

**Yours Truly: Vox**  
**Phil Barry: Guitar**  
**Roddy Stone: Guitar**  
**Dave Blanchi: Keys and Percussion**

**IN**: What are your impressions of US audiences after your visit to the US and are you excited about coming back? What is your opinion of the shows you played in the US in comparison to those in Europe?

**MH**: I never think of audiences in nationalistic terms. One show is always different to another. Am I excited? Simply wild my darlings!

**IN**: What was your impression of touring with Ultraviolence? Did you enjoy the direct contrast between a one-man straight techno show and a full band, guitar Industrial show?

**MH**: I love Johnny Violent and I want his kittens. And if you think he plays "straight techno" any more than we play "full band guitar Industrial" then I refer you to my previous answer.

**IN**: What is the most elaborate or bizarre thing you'd like to incorporate into your live show if given the opportunity?

**MH**: Now that's a good question. What I eventually want to do is reverse the normal audience/band relationship completely so that the crowd are surrounded by the light show which points completely towards them from all sides. The band won't even appear. We'll simply appear by hologram beamed from London. I would also like to have a range of Cuba-Drugs available as a brand. Plus I want to record all future albums on decommissioned nuclear missile submarines. And I want to do the

first gig to be broadcast from the moons of Jupiter. Apart from that

- I believe in the raw live rock ethic (Not).

**IN:** Who are your friends in the industry? And who do you enjoy seeing live? What band would you most like to tour with?

**MH:** Well Frontline are all really excellent Geezers and we always have a superb time with them, and we've put on some great shows together so definitely FLA. Johnny Violent of course. I've lost touch with the Sheep (On Drugs) which

start out differently in the early years?

**MH:** Almost always music first but I usually have various floating ideas going around in my head which I try out in different combinations. A lot of the stuff is written in the studio where it all happens at the same time. In the early days it seemed easier, but then again on "AntiMatter" we thought we were making demo's, so perhaps we didn't care so much. We certainly didn't know what we were doing. I like to think



is a shame because they're a fucking laugh but have always been a bit on their own planet. I like Leechwoman and Pitchshifter and a new band called Bent in the UK, and of course I also work with Jean Luc from 242 and he's cool as well. We'd like to tour with the Prodigy, if they'd have us.

**IN:** What equipment do you use, both live and in the studio? What is your most indispensable / most heavily-used piece of equipment that you use in creating your music?

**MH:** ~yawn~ ...anything to hand honestly...sorry...not in the mood at the moment.... sorry.

**IN:** How are Cubanate songs written - what comes first and has it always been this way or did it

that's it's charm (ahem!).

**IN:** Cubanate has been accused of skimping on the drum programming and not bothering to put much effort in to drum sequences - do these accusations effect you and do you think they are valid? Would you say that the band has received much flak from anyone (forgetting the death threats), journalists etc. and how do you respond to criticism? Do you feel the same criticism are warranted with the release of Barbarossa?

**MH:** No. I don't really care. Our press is usually brilliant except for the odd old school Industrial purist. In any case they wouldn't know a good rhythm. If you removed the program disk and stuck it up their arse. What that

crowd seem to forget is that Cubanate get reviewed - good or bad - because we're going outside the little musical ghetto which they've built for themselves and that's why no one is interested in them. Of course sometimes taking risks means you're slagged (e.g. Carcass tour, Bruce Dickinson interview etc.), but I've relished every second of that. In any case where are the other "Industrial" (their words) acts that get new band of the year and single of the week in Melody Maker, Kerrang (twice), Metal Hammer etc. etc. Jealousy is a powerful emotion.

**IN:** Most "Industrial" bands are heavily into spoken word samples but you have not done so to date - was this a conscious decision?

**MHz:** Yes. It's boring and cliched.

**IN:** Is Phil Barry currently involved with any side project with either yourself or others, or is he happy to channel his energies into the one group?

**MHz:** So will he.

**IN:** Do you plan to do any remixes of other bands or plan to try your hand at producing other artists in the near future?

**MHz:** I've heard we're going to do a Lalbach remix, but I don't know which song. I've offered to do some Gary Numan remixes. And of course I'm producing and playing with Jean Luc DeMeyer.

**IN:** Would you ever want to be approached to do the soundtrack to a film? And if so what kind of film?

**MHz:** Yes, I've been offered stuff, but so far nothing has been finalized and it takes time to do. I'm really busy at the moment.

**IN:** What is the logic behind the Cubanate CD singles - meaning why do they never (with the exception of the one extra mix on Joy) contain any new / exclusive mixes or songs - all tracks can be found on the full lengths?

**MHz:** I refer your question to Noise



Records. Bear in mind that's out of our say.

**IN:** We have heard many reasons for the two different versions of AntiMatter - could you clear up the confusion and set the record straight as to why they are different and some tracks were removed? Have you in the past been restricted by your record label with respect to artwork and tracklistings, are you now in complete control of your finished product?

**MHz:** OK here's the truth. The label were originally meant to release "AntiMatter" in the US in January '94 (only three months after the UK), but due to certain people at Noise the release was held up for over a year, so that it was released in America almost simultaneously with the European release of the second album "Cyberia". Thus we were an album and an EP behind in the states and by that stage there were loads of imports in the shops in America. So we decided to offer the US market a souped up "AntiMatter" with all the stuff from the "Metal EP" put on as well. Otherwise it would have been a rip off because anyone that wanted "Metal" in the US would have had to buy it on import (the label refused to release it in

its own right in the states). We had to struggle to get any control at all in the early days.

**IN:** Which lyrics are you most proud of? Do you have a cache of lyrics and ideas which you pull out when necessary or are they to some extent improvised?

**MHz:** I like "Angeldust" for personal reasons and "Oxyacetylyne". I do write ideas down, but they almost always have to be re-written in the studio. What sounds good in your head isn't always what sounds good when you actually do it.

**IN:** You have mentioned previously that you feel unable to list your musical influences for fear of your music being prejudged, what other influences such as art, literature and cultural references inspire you?

**MHz:** I find this so difficult because it's the strangest variety of things. I like to read and listen to everything including complete trash. I find that inspiration for an idea can come as easily from a Jackie Collins sex 'n shopping blockbuster as from Nietzsche.

**IN:** What is your opinion of the way in which your band is treated in your home country? The Sheep have split to the US due to the ignorance and narrow mindedness of our (European) press, do you think it matters that you are now ignored and do you feel that your music spreads through word of mouth? You always seem to get a good turnout at your shows! Do you also think you sound British?...what's your views on the anal gazing Brit Pop explosion?

**MHz:** A strange contradiction and one worth dwelling on because in one sense we're far from "ignored" and nor are the Sheep (see MM and NME reviews *passim*). In fact considering the kind of music we play, we probably have a higher profile than anyone else in the UK, but relative to any number of wacky little indie bands



playing derivative crap with twelve people coming to their gigs, then we're no one. Why is this? a) Because we can't be easily categorized so that journalists don't know how to describe it. b) When they do it's called "industrial" which is regarded as the nadir of coolness in the UK music press (whether they've heard it or not). c) We don't give a flying fuck. In fact I think it's quite funny. We despise them all and wouldn't mind if we had to live in Chicago or Berlin or for that matter Ulan Bator. What do I think of Britpop? The final triumph of the normal over the exceptional.

**IN:** You seemed to have taken offense to Nitzer Ebb comparisons in many earlier interviews. Do you think you've lost some of the Nitzer Ebb comparisons at this point and can you give a reason why those comparisons bothered you so much?

**MH:** Guilty! I think I was on a bit of an Ebb tip at one point and I suppose I was "in denial" as my shrink would tell you. I think they did a great things and although the last album was a shame, I hope they get it together and I'd like to work with them of they ever do. I've got all their drum samples anyway! Ha!

**IN:** Why did you feel the need to use distortion on some of the new tracks? You have a very forceful voice as it is! Was it just to avoid stagnation and to try a different approach? Do you think you will continue to use it?

**MH:** No I don't I was just bored.

**IN:** Is there a main influence for the lyrics on "Barbarossa" and do you feel that they are somewhat more mature than previous Cubanate material?

**MH:** My main thoughts were about relationships

and power and it's uses and abuses. As ever. You judge about the "maturity".

**IN:** How do you feel about your previous records?

**MH:** There's nothing I'm embarrassed about at all. Of course I wouldn't do them the same way now, but that's why I find them interesting. Anyway, they are the truth as I saw it then and so even if they sound awkward now I don't care.

**IN:** Is there a Cubanate fan club? If so do you have any interest in it?

**MH:** Yes. It's C/O Cyber-Tec, and yes I have a huge interest, but I don't put as much time into it as I should. I'll try to do better!

**CUBANATE** Fan Club  
PO Box 108,  
South District  
Office,  
Manchester,  
M20 0AU,  
England.

**IN:** How do you spend an ideal evening?

**MH:** One of two extremes. As long as it's extreme.

**IN:** In what direction do you see the band headed, what are your plans for the future?

**MH:** I have absolutely no idea. We are looking for a new record deal and so I want to tie all of that up first. All I can say is that we'll keep trying to move things on and never just knuckle down and become just like everyone else. I thank everyone who has given us support, because it's difficult doing what we do, so it must be kind of difficult being into it!

**IIS** outro — If You Didn't Already Know, Cubanate's Latest Disc "Barbarossa" Is Out Now On Dynamica/Noise Records. The Ashtrayhead Side Project Is Due To Be Released Within The Next Month On Cyber-Tec Records.

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# GABBER MOTHERFUCKER

## By Waxe

Listening to his fans, it's hardly a wonder "fucking" isn't his middle name.

Lenny FUCKING Dee.

Sounds better to me. More emphasis. More of a sense of real passion and respect for the man and what he's doing.

What's that? Haven't heard of him?

Fuck you.

No, don't even try and talk to me now.

Man, You suck. What the fuck's wrong with you? Where the fuck have you been?

Lenny Dee is the architect of American Gabber and Hardcore. He's the founder of Industrial Strength Records, which since 1992 has been the lighter underneath the bare ass of the techno scene. Along with like-minded Dutch

in a distorted, twisted trance that doesn't depend on adrenaline the way Industrial

Indeed, Monsieur Dee listed a host of guitar-oriented bands, including Rage Against the Machine, as music he listens to when he isn't making or spinning techno. Yet the two forms of music couldn't be more different when it comes to marketing. Most people outside of the techno scene haven't heard of Industrial Strength Records. Yet few can seem to escape the endless stream of exposure to Rage or NIN. When you think of NIN or Rage, you can picture the band or the band's album cover in their head. With techno, you can't really do that.

Until recently, almost all of Industrial Strength's releases have been white label 12" vinyl only. No albums, no cute programmers on the sleeves for you to worship. White jacket, white label—minimalist packaging. While not offering any pictures of pouty gu-



# Lenny Dee

labels, Lenny Dee introduced the idea that the shit coming out now is simply way too fucking slow and wimpy. The IS discography reads like a literal who's-who in techno that's worth a shit... the Mover, Ritchie Hawtin, Laura Grabb, and others.

I.S. Records have also made headway by blowing the fuck out of having a politically correct dance floor. Your average Industrial Strength Records track says "fuck" more than a whole season of Def Comedy Jam. It's pretty easy to get offended or to get the wrong idea about these guys, but Lenny stated quite clearly, "We have nothing against any color, religion, or anything like that. There are no skinheads or Nazis on our labels. The idea behind Industrial Strength is to give a release of aggression, and sometimes that gets misunderstood."

By comparison, Industrial Strength Records made the "Rainbow Inside Your Mind" pop techno drivel pumped out by other labels in 1992 sound as lame as the shit those songs were sampling. IS Records characterized themselves by distorting the TR 909 kick until it sounded like an explosion. They quantized it to make it sound like Beirut at night and repeated it fast enough to make your speakers explode if you aren't careful.

And explode is a good way to describe Lenny's current activities. Apart from IS Records, he has IST Records, which could stand for "Industrial Strength Trance," but doesn't really. IST specializes

Strength does, but weaves a dark web of electronic sound that is actually danceable. Lenny also is founder and owner of Industrial Ruffbeat Records, a label with a more European sound, according to Lenny, with content less nasty than good old Industrial Strength. Add onto that Lenny's latest project, Bastard Loud, and his number of record labels alone hits a dizzying four. So apart from running FOUR businesses, Lenny DJs all over the planet, makes techno from scratch, and has time to talk to annoying people like me.

In techno clubs in '92, IS songs usually packed the floor, but now DJs seem scared to say the label's name. I asked Lenny Dee, what's changed—the club scene or IS Records?

"Well, it's like this. I put out a record not because I think it's going to sell, but because of how I think it's going to influence the scene," Lenny espoused to me in a recent phone interview. "Some of the records we put out are for—I hate this word—experimental purposes."

Lenny, you hate the word experimental? Isn't that what IS Records is all about? Pushing the limits of dance music?

"OK, the word experimental is becoming a cliche. It's just a pretentious adjective to call yourself. It's all music to me. If you can't get into it, fine. The sounds on our records have a harder edge. Y'know, I'm a hard-edged, long-haired guy, I dig it. I give everything a listen. I'm not just some dance guy."

tar players does make the music stand out, the lack of images is a promoter's nightmare.

"Techno has been faceless," Lenny admitted, "and we're trying to put images with some of our artists. We're experimenting with that now. We don't really do much press for our acts. We're more concerned with getting these records out and making sure that everyone who had something to do with those records gets paid."

"Take Trent Reznor of Nine Inch Nails," Lenny asked of me, "In the studio, all of the music is probably just Trent, with maybe one or two guitarists or something. Techno is made pretty much the same way, but where NIN has the advantage is in the persona of Trent. Some women look at his looks, think he's cute, and get curious. Some guys look at the t-shirts and the graphics and think it looks cool, like something they want to check out. We'd like to have the image on the jackets of our records fit the product. To the best of our financial ability, anyway."

For the first time this year IS Records dove into the CD medium with the double CD compilation "Industrial Fucking Strength," spanning four years of the label's hard-edged techno. Full-length CDs are due this year from Delta-Nine and D.O.A. on the IS label. Like the compilation, all will be distributed by well-known metal label Earache.

"We're still going to remain

underground," Lenny reassured me, "We still put out records in generic sleeves, that won't change."

Something that pleases Industrial Strength artists Nasenbluten, who declined the offer of having anything released on any CD marketed by Earache Records in the name of "staying underground;" an idea Lenny had some fun with.

"The next Nasenbluten record will come in a paper bag. That's it. No cardboard jacket, just a brown paper bag. That's how underground they are. In fact, I told them that their next single is so underground that we can't even put it out."

If you ask me, Lenny might not be perfectly happy with going to CD format. After all, the guy has been DJing for 13 years all over the world, and when you DJ that long, you're bound to have a love affair with vinyl. In a way, it's admitting that not everyone in the U.S. is a DJ, and that some people need to see the people behind the music.

And, interestingly enough, at one point Lenny said, "One of the problems with this music now is that too many young DJs are getting into it." Wot? Isn't that good for the music to have fresh, young blood spinning this stuff?

"Well, a lot of these younger DJs don't pay the crowd its due. As a DJ, I know when I should be hard and when I shouldn't be. Some of these young guys spin really hard and fast for an hour straight. It is hard to listen to music that fast for that long, and even harder to dance to music that fast for more than an hour."

"Some people hear me spin and say shit like, 'Man, Lenny Dee wasn't that hard, he played some slow stuff.' There's a lot of that hip hop attitude out there with boasting at shit. I don't really care what some people say though. Consistently, I see girls out on the floor reacting to my sets in the same way as the boys—and that's how I know I've hit a happy medium, and have given the crowd what they paid for."

Lenny FUCKING Dee. His label is Industrial FUCKING Strength. Go out and FUCKING buy some of his shit. Look out for Delta FUCKING Nine's full length CD and D.O.A.'s FUCKING new full CD by December.

For those of you wondering, what the fuck is some techno DJ doing in the most holiest of holy magazines in the "industrial" scene, let me explain why the scene needs to pay attention to Lenny Dee.

One time I wrote that mediocre bands are killing industrial. That's only partially true. What's encouraging these bands to be mediocre, is the ever-elusive gleam of your greenback. It's your cash, and the hopes that you'll foolishly part with



**Lenny Dee**

## **Industrial Strength Records**

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**<http://www.interactive.net/istr/>**

It is what's leading these bands into mediocrity. And the sad thing is, it's working. Who's killing industrial? We all are. And mediocre DJs and bands are doing it in our name.

Under the convenient excuse of keeping club-owners or club-goers happy little alcoholics, clubs are erecting the tombstone to industrial dance. It's the pursuit of your money that encourages these bands to accept the limits of dance music instead of break them. Lame DJs are the ones encouraging bands to make 50,000 industrial cover songs.

It's a sad state of the scene when the easiest, most sure way to get your band's music played in a club is to do a guitar-industrial cover version of Tainted Love, I Want Candy, or some other 80's hit. Then some DJ who thinks he thought of it first will do an entire set of 80's music done by bands like BiGod 20, Deathline International and Informatik. Congratulations. In the pursuit to get your band played, you've crossed over into frat-boy land.

Industrial music is swiftly becom-

ing cover music of the 90s. I point the blame at DJs who play only what people know. You all know You Shriek's version of "Bela Lugosi's Dead" that was on both the first Industrial Nation CD compilation, and my own compilation Oxygen Denial. Now, how many of you little Marilyn Manson fuckheads can NAME an original song that You Shriek has done? Very few of you. How many DJs played the current flavor of the month, Battery, before their BubbleGoth cover hit of Coolio's Gangsta's Paradise? Even fewer.

This current trend is barring a disturbing resemblance to disco in the late seventies. Remember how innovatively bankrupt that style of music was? Well, towards disco's decline, some artist got the idea that they should convert Beethoven's music to disco, thus giving everyone a hook they could recognize. It let the suburban professionals say, "Hey, I know this tune," and let them feel SAFE dancing. That's what industrial dance covers are doing today. Making frat-boys and yuppies feel safe. Fuck that shit.

When was the last time you really heard an "industrial" DJ take a chance? Really, honestly, the last time a DJ, in a club, with the floor packed, said, "Here's something totally new and different that no one else knows about. Fuck them if they don't dance."

I say, fuck industrial clubs. They aren't interesting anymore. Even here in Chicago, the once home to several godhead industrial acts, everything seems to be going goth. Perhaps because industrial music has become a parody of itself. Content in its 120-130 BPM tempos, it lazily trudges along saying how extreme and dangerous it is, when it is in fact a rigid, static medium, refusing to evolve.

Look, "you" control what DJs play. To save industrial dance, "you" demand better, and you'll get it. Don't be content in your safe club... go to a fucking rave, listen to some shit that's twice as fast as what you normally listen to and think about it. Buy some shit on Industrial Strength Records and think about what Industrial dance can learn from it.

Mediocrity is killing industrial, and you're not helping much either. Demand more from your DJs. Demand more from your bands.

## **Reviews**

Don't know where to start in checking out Lenny Dee's empire? Knowing how much iN loves reviews, here are some reviews of the latest shit to come out of Industrial Strength and its subsidiaries.

Remember, Industrial Strength Records vinyl stuff can be very hard to find. A lot of dance places are too fucking scared to stock this shit. But, keep trying and digging, and, at worst, you can write to them.

**Various Artists - Industrial Fucking Strength (Industrial Strength)** - An excellent double CD compilation spanning 4-5 years of I.S.' glory. From Mover's early noise-trance outfit "Mescalinum" to the backbreaking NY hardcore style of D.O.A. this is an excellent taste of what the label and the scene have to offer you. The second CD plays the music in the form it was intended, in a mix. Two DJs offer their take on the scene in general. This is an excellent starting point.

**Mechanism - Spirit in Descent (IST)** On Lenny's more "experimental" IST label is this vaguely trance-y outfit. Only vaguely though. Unless the label was a misprint and it's only 33RPM, this is some FAST fucking trance. It's also really dark—not drudging in the dark bumping into things like too much trance today, but a serious "I'm-naked-locked-in-the-closet-and-daddy's-kicking-the-door-down" type of dark groove. Mechanism to some interesting things with kicks... at times breaking them out of their 4/4 cage, and others repeating them without mercy. Thinking man's hardcore.

**Zenith - Flowers of Intelligence (IST)** Again, techno that isn't necessarily intended for dance floor use. Zenith chose to distort the sound of their own synths on a few tracks, instead of the kick. The last track ignores the kick completely, going forward in an experimental ambiance of choral samples and electric guitar that still thinks like techno? Or does it? There are a lot of really bright synthpop influenced lines that are orchestrated very well on this single. Fucking great.

**Wavelan Vs. Disentigrator (IST)** More traditional stuff here. This reminds me of vintage hard-edged Cybersonik but more bouncy and less wild. A cheesy sample asks you to "Raise Your Power." But, beyond the cheese, there are some interesting patterns going on here. But, fuck, buy Zenith and Mechanism for that.

**DJ Psykopunk - My Religion (Ruff Beat)** Have you ever thought Gangsta Rap was just too fucking slow? I mean, how can you give the impression of the adrenaline involved in a drive-by shooting when you're rapping at 60 BPM? Try jacking the beat up to three times that you come close. Psykopunk is Gangsta techno, no two ways about it. Scratching, rapping, ICE-T samples, yup, no way to get around the content. Gangsta techno. Musically, it's pretty typical though. Standard 909 kicks, standard house-ish chord patterns. Eh.

**Nasenbluten - The Brick Shithouse (Industrial Strength)** If you want a clue as to what the fuck this shit is about, pick this record up - it covers all the bases. Starts out with a vaguely ambient first track sampling Chuck D. moves onto something, dare I say it? Almost jungle or breakbeat. Flip the record over and Ku Klux Kunts blasts out your speakers. The shit was so fast I could barely clock it. My guess is 250 BPM at least. This shit is crazy. Ridiculously fast. A lot of really interesting stuff going on with the beats that fast too... some drums that sound like slapping flesh or rolls of tape. Nasenbluten dive headfirst into the final frontier of music - SPEED.

**D.O.A.** If you like dark music a la Skinny Puppy with sick samples from twisted movies, D.O.A. has got your back. Unafraid to use metal-style guitar, D.O.A. add the guitar as a sample, not as an attempt to crossover, but instead to add some sonic terror. My fave track—"NYC Speedcore"—which is exactly fucking that. I'm psyched for the new CD.

**Lenny Dee & DJ Gizmo - Motherfucking Drum Machine (Ruffbeat)** Man. After all I've praised Lenny in this article I do have to say this record is the worst of the bunch. Really repetitive. Saying "Fuck" on every fourth beat is getting old, guys. This record is pretty happy, and fits the gabber formula a little too well for my tastes. I'd still dance to it, though, if I heard it somewhere.

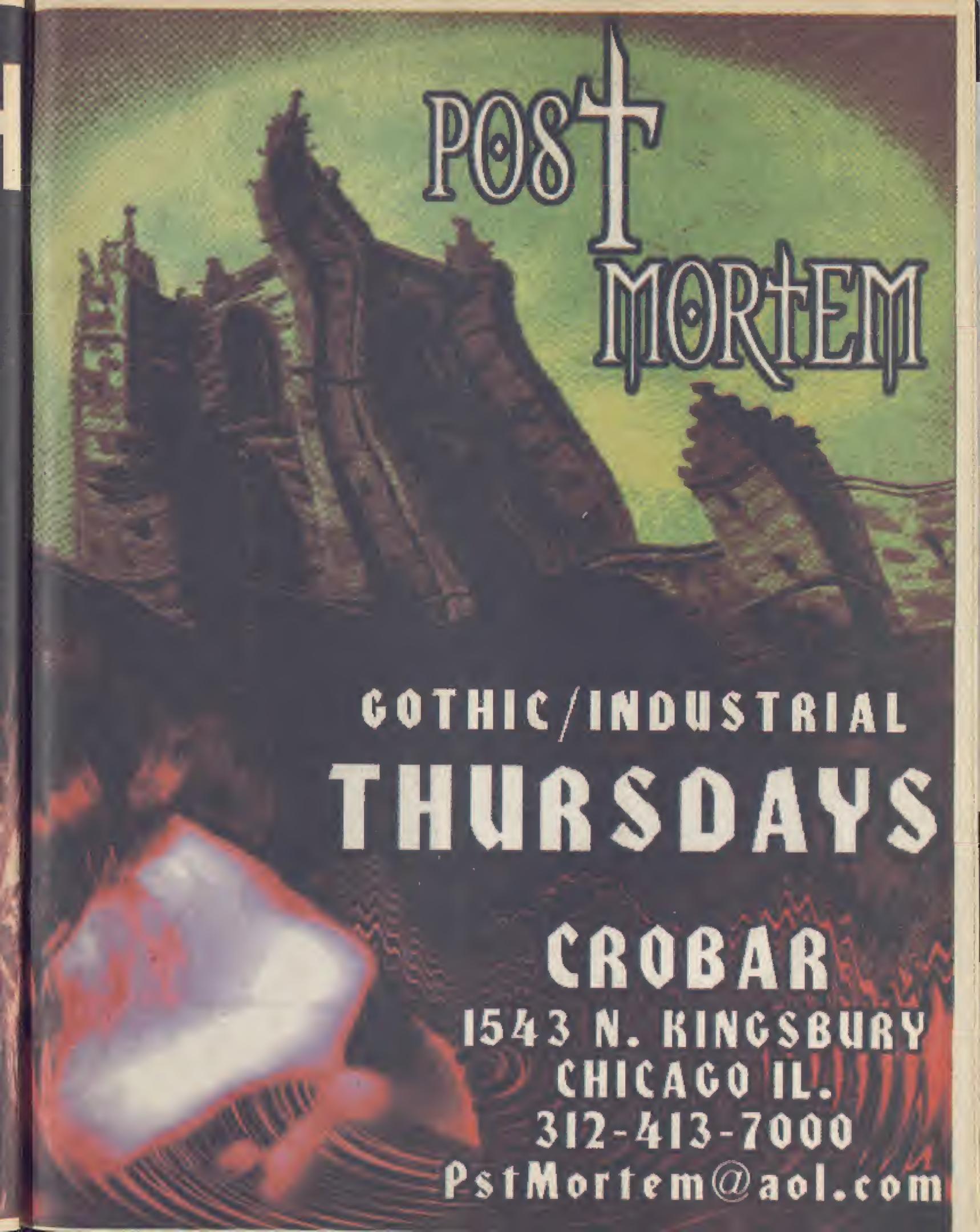
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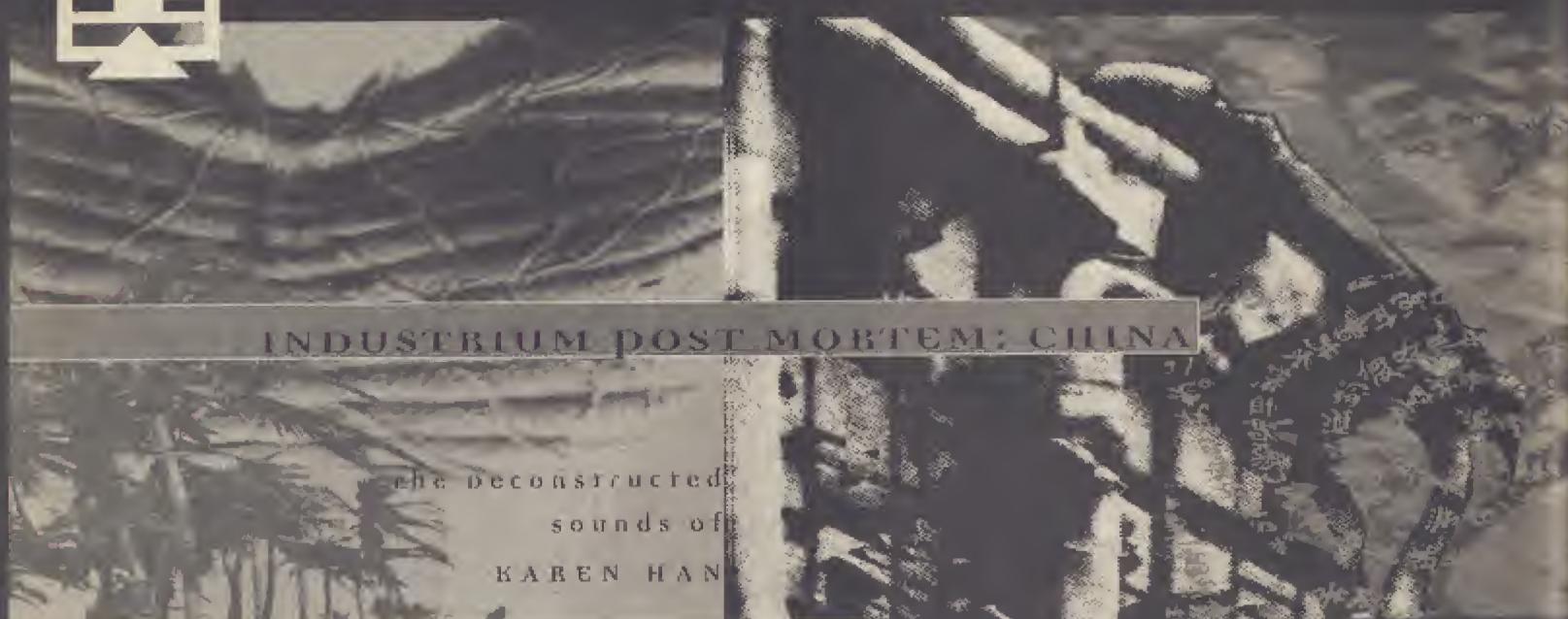
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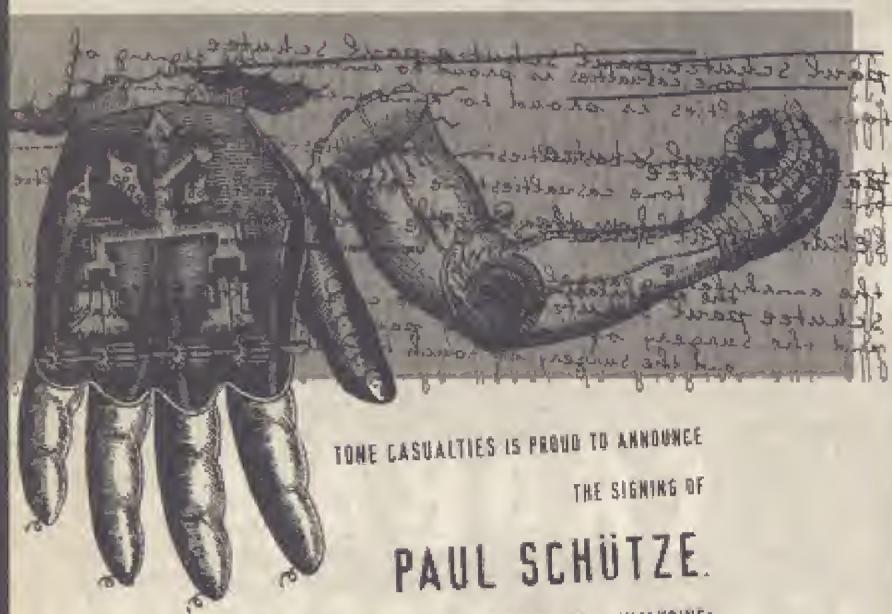
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Being on the label side of the fence, I am constantly inundated with misperceptions on how the industry works in relation to what a label should do for a band and vice versa. In order to instill some expectations and to remove others, I have drafted an outline for dealing with

Independent labels. Even though the subject matter is dryer than sex with E.T. during the raccoon scene, I think there might be some tidbits of wisdom scattered throughout.

# Checkin' Out STAPLES LABELS AND ARTISTS: HOW MAY WE SCREW YOU?

By CHASE

## 1. THE ADVANCE

The most popular question, other than "didn't you get my call?", is "how much of an advance can I get?" An advance, for all of you bog-residing urchins, is a recoupable amount of money given to a band prior to releasing their music. 'Recoupable' means the band doesn't make any royalties until the advance is paid off. The intent of the advance is to help pay for studio/recording costs, although the band is free to invest in anything they want, such as copies of the director's cut of Star Wars with Luke beating off to the holographic image of Princess Leia.

If you rub elbows, or any other body parts, with bands who have been on major labels, then you have no doubt heard about the bags of loot they were given. You've probably also heard about how they were dropped from their labels because the label didn't come anywhere near recouping their investment. Unlike the cash-waving majors, most independent labels will not give large advances. It's not that they don't have the money - well, sometimes it is - but more likely because a label can only give out money based on the amount of units their distributors can move. Translated: if a label can only ship a couple thousand CD's through their distribution channels - regardless of how great and commercially viable the disc is - they can only offer an advance that matches their shipments.

If a label doesn't offer an advance, is it a bad label? Definitely not. An advance is essentially a loan, so you are just as well off if you pass on it and then take your royalties as sales soar. However, if your band is ahead of its time (i.e. you suck shit), ask for an advance because it will be much more than the royalties made off the few dozen discs you sell. No, you won't get it.

## 2. OPTIONS.

An 'option' refers to a label's right to have first dibs or refusal on your second release, as opposed to a free subscription to

the cyber-bashing publication of the same name. Two options means that the label has rights on your second and third releases. If I need to explain what three options means, I suggest you self-release your crappy bat-fucker music because the industry is far too complex for you to grasp.

It is in the best interest for a label to have at least a two-option clause with every band they release because it is usually the second album that boosts the sales of the first one and consequently helps subsidize the label. If a label isn't offering an advance on your first album, yet they want to acquire some options, the label should stipulate a future advance in the contract. This advance will be given for the following albums if the label decides to release them. If a label can't offer a little bit of money for a second release that you're contractually obligated to give them, then why would you want to keep releasing your music on this cheapo label? However, if you have your own home studio and money is not a variable in producing quality music, then an advance might not be necessary. As you can imagine, there are a lot of exceptions to the rules, just don't be played like a pooh-butt (to quote Ice Cube).

## 3. ROYALTIES.

Most contracts have a royalty rate that comes out to between \$1.00 and \$1.50 per CD. That means for every full-length CD sold, you should be getting paid a small percentage. If you didn't get an advance, expect your royalties around six months after your release hits the market. There is NO reason why a band shouldn't get paid royalties unless their labels share my penchant for Third World brothel districts, but hey, you understand.

A common delay in paying bands is the perpetual wait for returns. When a new release comes out, the product is shipped to distributors and is then relayed to stores. Most products are returnable goods, so, theoretically, every CD sent out might actually be returned by the distributor at the end of

the year. This makes it difficult to pay a band on the amount of units sold because some might be sitting in warehouses. However, if a distributor keeps reordering the CD, then it is definitely selling. In addition to the fact that royalties are usually paid on a period basis regardless of how many might be returned. If a label can afford to put out new releases, they can afford to pay the money they owe bands for older releases. You can track your sales through your statements.

## 4. STATEMENTS.

A 'statement' is not when your label leaves a message on your machine that goes: "Your CD is doing okay...when can you get me the masters for your next one?" Most contracts stipulate when the band will receive their statements detailing how many units, i.e. CDs, tapes, etc., have been sold. Sometimes statements come a little late, and sometimes they don't come at all, but if you request one when it's due, the label should deliver it. It's in the best interest of labels to keep statements out of their bands' hands because it lets the bands know how much money they're owed, or conversely how bad the band's sales are (which is often embarrassing in this genre). If your label says they didn't sell many copies of your release, you still deserve a statement, or at least a verbal update. If a label continues to release new material by your band - assuming you didn't grovel for one more shot - then they are obviously selling enough copies of your previous releases to make it worth their while.

## 5. THE POOR COMPANY MYTH.

The way the industry works is that labels tend to take advantage of new bands who are eager to have their material released. These naive artists are like illegal aliens who have to take jobs that defy labor laws, or when I had this trunkload of Tibetan children smuggle...uh, actually, the first analogy should suffice. Bands have to understand that if a label is releasing their music,

then the label is making money. Of course, if a band's sales and promotional campaign doesn't cut a profit after recouping the advance, then don't expect a big fat check. Instead, you should apologize to your label and to the rest of the consumer audience for unleashing such god awful material on the market. You know who you are, and your name isn't Ministry.

It is not a band's duty to sacrifice their royalties so a label can reinvest it in new signings. If a label refuses to pay your royalties and you don't want to take the legal route, ask to be paid in product, and make sure that you get these CD's at wholesale rate! Keep in mind that there's a difference between a label that can't afford to pay for tour support and one that can't cover royalties. If your label is overextending themselves financially with other projects and general promotion, you can cut them some slack for being a little lethargic in the payment department, but if a debt exceeds a year, then you've got to speak softly and carry a big crowbar.

#### 6. LAWYERS.

If you can't get a label to fulfill their contractual obligations after several civilized discussions regarding the information you need, then it is time to seek legal refuge. Keep in mind that a lawyer is not the answer to all problems. In fact, this costly golem is the last thing a band should resort to. The first thing is to approach the label with your issues and see if it can be resolved, but if it can't be worked out in a benevolent fashion, then it's time to get legal. Finding a trivial breach of contract and then trying to use it as leverage to escape a contract is a wanker strategy, because not every label can fulfill their legal obligations in a swift manner. However, if you remind the label of what you need and they persist with brushing you off, then it might be time to bring in the legal brigade. The bottom line is communication and trust. I can't always get a check out on time, but I always keep the bands abreast of when they can expect it ("What do you mean you didn't get the check? It was in a box filled with Amy Yip videos, some chilled Girl Scout Thin Mints, and some blank high bias cassettes. I guess we'll have to wait a couple months to see if it turns up.")

#### 7. SECRETS.

Labels don't like to volunteer too much insider information to their bands because it lets the bands know how connected or disconnected the label is to the industry. "You only serviced our CD to Sassy!?" However, if a band requests things such as a list of distributors your label works with or the magazines and radio stations that were serviced, there's no reason why a label should deny these databases. The label doesn't have to give you phone numbers or addresses, but they should provide you with the names you require. Believe it or not, it's okay for a band to ask questions regarding their release, such as which distributor moves the most units and how many units are moved overseas. If a label pleads ignorance then they're full of shit. This is their business, so you know damn well that they have all of this in their computer. Any label that doesn't know how many of a particular band's CD's have been shipped is either lying or is too stupid to be in charge of a label.

#### 8. THE BAND'S RESPONSIBILITIES.

If a band is given a due date and they agree on it, then it is their obligation to follow through and meet that deadline. The only thing worse than a flaky band is finding a tape worm in your onion rings. If a band agrees to mail over a tape or art that's needed, this should be done in an efficient manner. Labels often have important due dates, so it is vital that bands respect this fact. CDs are not manufactured overnight and most art has flaws that need to be corrected, from missing fonts to faulty templates, so don't assume that if you get the requested materials in at the last minute that everything is going to work out perfectly. Artwork is also vital for ads which are often submitted months in advance of the publication's street date. Releasing a CD at the last minute is like feeling up senior citizens—the wrinkles disrupt everything...um, er, or so I hear.

#### 9. COMMUNICATION AND EXPECTATIONS

Bands and labels should always meet before a contract is signed and discuss exactly what the label can do for the band and what the band is going to do for the label. For example, I always tell the bands on our label that I'm going to exploit their talent, fuck with their art, leer at their girlfriends, and sneak my name into their album credits.

Some of the questions regarding a label's promotional campaign should entail the following:

- How much is going to be spent on advertising? What key publications should the band expect ads to be placed in?

- How many publications will be serviced with the release?

- How many radio stations will be serviced? Will there be a college AND commercial radio mailing? Will there be a CD single pressed for commercial radio?

- How many club DJs will be serviced? Will any record pools be serviced? Will there be a club single?

- Does the label employ anyone to promote the release to these markets? Will any independent promoters be hired?

A few other points include:

- How many CDs will the band be entitled to? How much will it cost to buy copies off the label?

- When can the band expect a sales statement?

- Are side projects allowed?

- Can the band expect any tour support? (A band also needs to let the label know whether or not they plan on touring, and if so, whether or not they can tour

without financial tour support. If a band won't get in their van unless their label gives them money, a label needs to know this in advance. This way they can talk shit about the group's rock star mentality and their inability to starve for the good of the label and then discuss what they can or cannot offer the band.)

#### 10. WILL OTHER LABELS AGREE WITH THIS COLUMN?

I have no idea. I am friends with plenty of the other folks in the cyber industry and most of them are good people, but I have never been in a band signed to any of these labels. My final word is: Don't expect major label treatment from an independent label, but don't stand for artist mistreatment from either of them.

#### 11. A FOOTNOTE-LIKE THINGY.

Although this column dealt with a lot of label qualities for bands to consider, not every label can be a hundred percent accommodating. CD singles, for example, are a luxury that most independent labels don't invest in. However, a passionate label with a small budget can be just as efficient as a big label who perceives their artists as products, or is constantly releasing so much material that their promotion department isn't able to invest quality time in every release. The key things to look for in a label are a sincere belief in your music and an honest summation of how they plan on promoting your release. Of course, the quantity of hookers and dope are also comparable deciding factors.

Networking Adds are Free with a subscription, Otherwise Enclose \$1 -

Please No longer than 100 words!!!!

Pat McCarthy, 4812 W. 15th St., Cicero, IL 60804. E-mail: torment241@aol.com. Yes, you've seen me here before: Same place, same situation, different time. I am a 25 year old heterosexual male seeking riveteads and other deviants in the Chicago/S.E. Wisconsin/N.W. Indiana area. My interests change over time, but presently include Skinny Puppy, Einsturzende Neubauten, Cocteau Twins, Severed Heads, Coil, Wire, Controlled Bleeding, Click Click, Depeche Mode, Gracious Shades, Terry Gilliam movies, H.R. Giger, Ralph Steadman, Aliens, Akira, demented animation, performance art, computers, electronics, WWII airplanes, intellectual conversations, and zillions of other things. Please write, and beware of worm-eaten coffee!

Shane Mansell, #577937; 3001 So. Emily Dr., Beeville, TX 78102. About myself: I'm 5'9"; 160 lbs; blond/blue; athletic build; into writing poetry & fiction, sports, working out, keeping up with political and social events; 23 yr. old; cowboy type; likes pre-90's metal, 60's & 70's rock, most country music; prefer to hear from a female, but will answer any letter. Note: I'm in prison for stealing a car; been here since mid-1990.

Chi-Chi Ugwonali, #739666; 3001 South Emily Dr., Beeville TX 78102. A 26 yr old brother looking for correspondence from interesting and unusual people. Will answer all replies.

Dean Amore, PO Box 1131, Kent, OH, 44240. Seeks correspondence and/or tape trade of EBM and dark-wave. :Wumpscut:, Leaetherstrip, YelworC, Attrition, Aghast View, Mimic Mind, Kalte Farben, Jagd Wild, Heavy Water Factory, Placebo Effect, Morgue, Pitchfork, Die Fomm, Splatter Squall, Mentallo, Haujobb, KIFOTH, Goethes Erben, Das Ich, Endraum, DCD, LICTD, Black Tape, Lycia, etc. Also into Ancient Egypt, Surrealist art, paranormal phenomenon of all kinds and I have a fetish for pale girls who dress in black.

Stephin, 317 Ridge Rd, Millville, NJ 08332. 20 yr old bi-male seeks like minded individuals for correspondence. :Wumpscut:, FLA, Numb, Dasein, HWF, Vampirism, Self-Inflicted wounds, heroin, Coil, TG, new X-marks, P.Z. Brite, Bauhaus, and Robert Smith lips. Also writes dark poetry and pierces. Write, you know you want to.

21 year old vampire, looking for guys or gals into Skinny Pup, KMFDM, Insanity, Pigface, Type O Negative, Sisters of Mercy, Chemlab, Hate Dept., Electric Hellfire, the Cure, Carnivore, Ministry, RevCo, Pitch Shifter, Kom, Leaetherstrip, Project Pitchfork, G.G. Allin, Dwarves, Lunachicks, Hypocrisy, Dismember, Cradle of Filth, & my friend's side project (can't say name yet) & I'm into vampires, dancing at the Bank on

Gothic/Industrial nite, meeting unusual people, going to shows, worshipping Peter Steele (anyone know his look-alike?) So come on people I'm bored and up late at night with nothing to do! I write back to all and if you good boys & girls maybe I'll make you a comp. Bethany Black, 135 E. Greenwood Ave., Lansdowne, PA 19050.

I'm a 27 year old Incarcerated white male 5'11" 180 lbs, sandy-blond hair and hazel eyes. I want to write gay and bi-sexual men. That's you! So what are you waiting for? Get to writing. Kenneth Carroll, #529471; McConnell Unit, 3001 South Emily Dr., Beeville, TX 78102.

Gothic, 20 year old, homosexual male. I'm looking for a boyfriend. YOU: Caucasian, taller than 5'7", loving, and age 18-26. You should be from the NYC Long Island area. I'm 6'2", pale, with deepest brown eyes and black hair, an English, Italian descent. I am fun, loving, and emotional. I dress hardcore to typical gothic. I listen to Bauhaus, Christian Death, Nosferatu, The Jesus and Mary Chain, Fields of Nephilim, Lycia, black tape for a blue girl, the Swans. I'm also into nightife, meditation, Anne Rice, Art galleries, the Rocky Horror Picture Show, PreRaphaelite and surreal paintings. Please write with a photograph of yourself to: Glenn Grando, 11 Margaret Dr., Plainview, NY 11803.

Cynical yet comical, Industrial, theatrical bisexual 30ish male decomposing in Barfalo but enthusiast of industrial, death, hardcore, electronic, psychedelic, & ambient music seeks writers (new friends?) from anywhere, mostly the South as I'm getting tired of freezing my nuts off. Drag queens/crossdressers/transsexuals especially welcome, but whiny, melodramatic twerps aren't. Send photo wearing something tight, black & shiny for quickest response! Brian S. 43 Norwood Ave. #3, Buffalo, NY 14222.

En Vogue gentleman in search of female correspondence. Likes all music but not the ordinary. Will answer all replies. Will not be disappointed. I would like a picture of you if you don't mind. Edward Paz, #550363; 3001 S. Emily, Beeville, TX 78102.

James Doggett, #629867; 3001 S. Emily, Beeville, TX 78102. I'm a 24 yr old, Incarcerated white male. I like Anne Rice, Clive Barker, sex, & life. Music: Skinny, RevCo, 808 State, Ministry and so on. I'm looking for a long term relationship with someone. All responses welcome.

Cynikal, 334 Ridge Rd, Millville, NJ 08332. I need tape trading buddies. I want to hear what you think is great. I've got tons of stuff to share - Coil, Aphex Twin, Dive, Haujobb, Skinny Puppy, Download, :Wumpscut:, Ruby, Cure, Joy Division, DVee, Orbital, Meat Beat,

Big Black, Terminal Choice, Pigface and so much more. Looking for Left Hand Shake, DJ and current 93 stuff esp. Each tape you send, I'll promise one in return. Also looking for people into "Bob" Dobbs, Twin Peaks, Guinea Pig, Nekromantik, Johnny Socko, Ed Gein, thumb prints on the jugular, heroin, Turkey Television, and autoerotic asphyxiation. The hills are alive, but it's my job to change that.

STOP! If you like :WUMPSCUT:, Paracont, Kate Farben, Placebo Effect, YelworC, Genital A-Tech, Drown, The Fair Sex, or Skinny Puppy, write me. I am a 23 year old female. My interests are piercings, tattoos, Internet, astrology, dark clubs, and second hand stores. I collect bondage wear, glow in the dark things, boots, oils, strobe lights, and skeletons. I promise to send a photo to everyone who replies. Rebecca Milstone, 18491 Santa Ann; Lathrup Village, MI 48076, or Milston1@pilot.msu.edu.

25 y.o. college student, photo major, trying to connect with like minded "weirdos" who would loooove to Monkeywrench Gang the insipid Alternative Nation. I'm into Moog/analog synthesizers, junk percussion, noise (found or otherwise), art, intelligent conversation. In terms of music I dig T.G., Einsturzende, Psychic TV, Crash Worship, Kraftwerk, Wendy Carlos, Glenn Branca, Edgard Varese, Hendrix, Can, Helios Creed/Chrome, Cop Shoot Cop, Grotus, Albini/Big Black, Bill Laswell, Scorn, Godflesh, George Clinton/P-Funk, Butthole Surfers, early Hawkwind, Suicide, Sun Ra, Sonic Youth, Zappa. Favorite artists include Survival Research Labs, Kubrick, Frank Gohike, Charles Peterson, Glen E. Friedman, Dadist movement, E. Abbey, Burroughs. Sex, race, age unimportant, tolerant of gays. Just zero tolerance for stupidity and pretentiousness. Is anybody out there? Matt Caswell, 5 Rydal St., Worcester MA 01602. Tapes welcome, responses to all.

Akino, 20 yr. old male seeking correspondence from anyone who knows what the hell is going on. I am fed up with bureaucratic bullshit, wide spread ignorance, non-conforming conformists, equipment that won't work properly, and people who try to force religion down other people's throats. I am stuck in a hell hole called Levelland where everyone has an IQ of 7 and every dog is ugly. I am a Puppy person and a FLA kind of guy. I've also been known to listen to TG, DCD, Babyland, Intermix, Delirium, Synesthesia, Bruce Gilbert, Chris & Cosey, missing Foundation, Othello, Scab Sandwich, and Pneuma. All responses will be answered promptly and you might even get some material of mine to listen to. 7-Point Records, c/o Akino Taurus, P.O. Box 8234, Levelland, TX 79338.

Ryan, 195 Thunderwood Dr. Bethel Park, PA 15102. Former New Orleans native that is now stuck in preppy red-neck land. The scene here sucks! I'm looking for open-minded, Imaginative, intelligent people. Personally, I could care less if you're "goth" or "industrial" as long as you're genuine. INTO: Sisters of Mercy, Cure, Bauhaus, Damned, Cramps, Sister Machine Gun, KMFDM, Jane's Addiction, Pomo for Pyros, Red Lorry Yellow Lorry, Apocalypse Theatre, July, Pixies, TMC, Genitorlurers, Children on Stun, Eva O., Sheep on Drugs, TKK, and all types of Jazz. I'm relocating to Seattle next June sometime, so if there's anybody that could give me any help in any way PLEASE write me!!!

Looking for tape trading partners into Intelligent & beautiful Space/ Darkwave/ Ambient/ Jazz/ Noise. Artists like S. Roach, H. Budd, L. Hortobagyl, Yen Pox, Spicelab, Lustmord, Material. Labels like Projekt, Stalplaat, Instinct, New Albion, old ECM. Anything within these realms. If you're into this, then you know what I'm referring to. I run the Gamut. Vincent, 11918 Deerhorn Dr., Cinnchattl, OH 45240

Sickboy into dark music, books, movies, and art seeking kindred spirits for interesting conversation, tape trading, soul sharing, and basic companionship. Main veins: Bauhaus, Front Line Assembly, Giger, G.G.F.H., Halloween, R. Kem, Lovecraft, lust, innocence, corruption, Vincent Price, phenomena, paranoia, Sleep Chamber, photography (strange/gothic/erotic), Samhain, Skinny Puppy, Vampires, David Warner, Mythology, and lots more, which you can find out about by writing. Carpe noctem. Jay Hate filled, P.O. Box 2584, Conroe, TX 77305.

Britain: Please! Female, 20, long black hair with green eyes, 130 lbs, 5'8". Likes: The Cure, Bauhaus, Data Bank A, Subhumans, Misfits, you get the idea. In search of a lost soul who has been hardened by love past. I am interested in a marriage to an Englishman to gain citizenship to England & you to U.S. If it turns into more, so be it. I am far from ugly, but not conceited. It's all in the soul anyway. I am in love with love, but tortured from it. Leyla Cruz, 1015 Piedmont Rd., Apt. C-1, Atlanta, GA 30309.

Obscure-Sound vampire/ Ghost-vocalist (male) wanted to create experimental, "satanic", sacral and alienated music. With a lot of hypnotic scary loops, discords, and tons of weird effects on sounds, samples and voices. (Indication: "Aghast" "In Slaughter Natives"). Show your fangs, write!!! P.P.P. (female, voice & effects) Pesthuislaan 40, 1054 RL Amsterdam, The Netherlands.

18 yr. old female looking for someone to understand where I'm coming from. Into bondage, tattoos, piercings. (work at tattoo shop), self

awareness, and individualization. Music wise, Into Skinny Puppy, Manson, Coil, Keeler, Download, Lords of Acid, 242, and many other types of music you wouldn't believe. I can't find one other person in this nowhere city that is real, so if you're around Michigan write me. We could meet or go to some shows together. 1100 Dorchester, Apt. 101, Lansing, MI 48910.

Looking for Pen Pals, male or female. Into: Leaetherstrip, Sleep Chamber, NIN, Godflesh, Skinny Puppy, Treponem Pal, Voi Void, Discharge, Landfill, 16 Volt, Laibach, & too many more. Like to read philosophy & human behavior. Write me no matter who you are if you want. Steveo, 2000 E. MillPlain Bl. #214, Vancouver, WA 98661

Japanese industrial freak. Looking for mail pals! Into MBM, 242, FLA, SPK, Warzau, Puppy, Renegade Soundwave, Bigod 20, Young Gods, S. Heads...goes on! Please write to me! 100% write back! K. Seki, 4-627-1-201, Sakuragi, Omiya-C, 331 JAPAN. Or E-mail: BZY07747@niftyserve.or.jp

HELP ME!! I am an 18 yr. old male Industrial fan/ musician stuck out here in the desert hell of Lancaster, CA. I am trying to find other Industrial heads, musicians, or whatever, either in my area or anywhere else that are interested in trading demos, stories, knick knacks, letters, and possible friendship. I am into FLA, Skinny Puppy, Leaetherstrip, Mentallo, Cyberakif, Xorcist, STG, Informatik, Hate Dept., X-Marks, 16 Volt, etc. I am seeking correspondence with any female/ male/ hermaphrodite that may have an interest. If so, write: Sam c/o Pulse Studios, Lancaster, CA 93535, or email: Pulseigian@aol.com

19-yr-old F looking to correspond with others who can offer insights/views/experiences on Gothic subculture/attitude/music or other intellectual philosophical interests. Avid Robin Finck adherent and have a fetish for hair. Special interest in androgyny-Drag queens welcome! Also, special interest in music-listening and construction (Have band prospects). Musically: NIN, KMFDM, Robert Fripp soundscapes, Prick, old Ministry, Test Dept., Die Form, Lycia, Cure, 242. Other: Crow, Giger, evolutionary psychology, comix, kabuki, modern primitives, performance artists, dark art and photography, computer graphics, more. Will answer. Maybe someone out there sees things as I do. --anex@ucla.edu or Hedrick Hall, 250 DeNeve Dr. Mailbox #417, Los Angeles, CA 90024

Enchanting Daemoness seeks darkened creatures, lost souls and children of moonlight for correspondence and curio exchange-Hello, 18 yr old bisexual female. Need to hear from anyone who has interests in Gothic/ Industrial, to dreadful, erotic cravings, horror films, vampires, spirits, poetry, over the edge events, & believing in the dead that walk unrested. Help... Lonely and lost. Need much to hear from others. And if anyone has unwanted

dragon-like pictures or anything that has to do with dragons, please send. Bye Bye... Madeline, 1363 Jackson St, Selma CA 93662.

White male, 24. Into: serial killers, horror movies, music: Industrial, techno, death/black metal, classical, Charles Manson, Marilyn Manson (favorite band), tape/ video trading and also zines!!! Interested in: Crowley, Satanism, devil worshiping, death films, cannibalism, necrophilia and death!!! Seeks males/females to write to. Age, race, sexual preference unimportant!!! Send your hate to: Chad Meek, 369 Tonga Drive, Hiawatha, Iowa 52233.

26 yr old male into gothic, industrial, and 80's punk; Bauhaus, Cranes, Einsturzende Neubauten, Samhain, & Lydia Lunch. Also the films of the Brothers Quay and Richard Kern, Joel-Peter Witkin photos, and Edward Kienholz installations. Like making music and sculpture on dark issues. Looking for general correspondence, tape and image trading, mail art, dreamers, and underground fetishists. Write to: Keith, P.O. Box 6791, Louisville, KY 40206-0791.

Hi. I'm disheartened by the stereotyping placed on me because I'm different, race and crowd segregation, and overall intolerant attitudes. I'm very much interested in finding intelligent-independent people to form deep emotional friendships with. We can exchange poems, stories, zines, music, enlighten each other on literature, astrology, dreams, herbology, & everyday life. I fit into no specific scene. I like to stay open minded, but since I'm human, I have my weak moments. I'm a 19 yr old female, with wine red hair & brown skin. If you're interested in sharing your thoughts with me please write: Michelle P., Box 831, Lynnwood, WA 98046. ("goth"/"indus"/"punks", etc... welcomed).

Wild Child, free spirited, nocturnal, bisexual white female, 27, burgundy hair, hazel eyes, Taurus searching for her own prince of darkness and fellow creatures of darkness and light. I, like most of us, live in a dull narrow-minded town and long to converse, communicate, and hang out with others into NIN, Marilyn Manson, Foetus, vampirism, occult, candles, incense, poetry, piercings, The Crow, B&D, clubs, magik. C'mon vampire loyalists, we should write!! Write to Saraya, PO Box 216, Paulsboro, NJ 08066.

SATANIST: I am currently in prison at the McConnell unit in Texas. I am 5'11", 175 lb, brown hair and brown eyes. My interests are black metal and industrial. Bands are Obituary, Puncture, Godflesh, King Diamond. I like Gothic, i.e. vampires and the goth style and am a true Satanist. Am doing 8 years with 4 done and 4 to go. Looking for pen pals to help pass time, etc... Will answer all. Daniel Bost #656959, 3001 S. Emily Dr., Beeville, TX 78102.

Alone? Afraid? or just plain bored? Write me. I love to listen and love to write. I will talk about music,

politics, religion, culture, movies, the stars, literature, or anything, or nothing. I especially want to hear from Witches, Pagans, Vampires, and the love of my life (tall, dark hair and eyes, skinny, intelligent, stable, tolerant, romantic! If this is you, I'm waiting.) My name is Claudia. I'm here to help, listen, argue, whatever is needed. "Claudia", 206 E. 4th Ave., Apt 1, Reme, GA 30161.

23 year old male loner. Into: Switchblade Symphony, Sunshine Blind, Bauhaus, Wake the old Bowie, old Cure, DM, Joy Division, Sisters. Also into old punk: X-Ray Spex, The Adverts, New York Dolls. Interests are old vampire flicks, Shakespeare, Poe, Victorian Homes, writing scary stories, conspiracy theories, Vincent Price, Christopher Lee, bondage. Seeking correspondence from gothic females who are into dark, gruesome, and romantic things. Send letters, poetry, and photos to Yorga, Box 1143, Kulpsville, PA 19443.

I am a 24 year old male who has just begun to travel the path of wicca, looking for others to give advice and share knowledge. I'm also looking for women with a beautiful spirit, and open mindedness to correspond with, raven-haired goddesses are more than welcome!

Also into Fields of the Nephilim, Skinny Puppy, Lycia, Kevorkian Death Cycle, Faith no More, Godflesh, Supor Aetumus, Collide, Leaetherstrip, Slowdive, Dead Can Dance, The Cranes, Tear Garden, Chris Connolly, Frank Sinatra, Full Moons, Poppy Z. Brite, Romantic Relationships, also in the band Avermus. We have a record coming out in January '97 on MIA Records. Rick-M, PO Box 508257 Cicero, IL 60804 USA

I want to make friends who like to play videogames con-migo. I am often sad and gothic people make me happy. They look like little clowns and are full of joy underneath it all. I don't want to name music I like because I am 75% deaf, but I still dress like I am UNDERGROUND! Please write me and send me nude pictures of yourself, your children, or any blood relatives. I do not want to hear from butt fetchers, buck tooth, vegetarian, white ass, chicken dancin', xrap magazine writin', girl stealin' hessians. I like u very much. I Love you Cristina Reichenberger!! Emma 19 and virginia, 3427 n. marshfield, Chicago IL 60657

Society of the Black Rose founder would like to correspond with any others like us (?) from Eastern Europe and Asia in particular. We speak some German, Russian, French and Japanese. We espouse Gothic/Industrial/Cyberpunk music and literature and poetry. Those who would like open-minded exchange on any and all subjects related to above. Ian Cross, P.O. Box 5510, Chico, CA 95927-5510

Mr. E Thrift seeks correspondence from people who make clothes, jewelry, bondage gear, zines, music, stickers, buttons, candles, T-shirts, etc. to trade ideas, techniques, sources, experiences, would also

like to hear from other small store owners to share experiences with. Leif, P.O. Box 1665, Kenosha, WI 53141.

Rusty, Anachronistic male, lost somewhere in time and space. New to the Industrial, Ambient and Gothic scene, would like to learn more. Likes FLA, Ministry, Haujobb, Chemlab, NIN, F242, Lords of Acid, Die Krupps, Skinny Puppy, Nitzer Ebb, Foetus. Also likes Poppy Z. Brite, Koontz, Rice and all forms of Sci-fi, Fantasy and Horror, Vampyri, shapeshifters, Dark Poetry, romance, art, cats. Lately depressed and doing a long stretch in the nuthouse for a plea I made 14 years ago. Not into drugs, pain or violence, I burnt out on all of that long ago. Some say that I am one of the last of the die hard Hippies, but I'm not much more than an old Hippie that's too hard to die. Looking to get out in the next year or so. Drop me a line, I've got lots to share. Clyde (Rusty) Hazelton c/o C.M.H.I.P., 1600 West 24th Street, Pueblo, Colorado 81003

Free thinking 25 year old male industrial into controlled violent dancing (no one gets hurt) reading/writing poetry, 80's nu music: Smiths, Cure, Depeche Mode, Stiffs Inc., Nitzer Ebb, F242, Download, Android Lust, Factory Press, Neuroplague, Crash AD, Rosetta Stone, SoftM, and most elektronik musik (no techno) Hate: grunge, nu 'punk' and 'alternative' -sux! I'd love to meet other souls with similar musical interests and views on life. Write to Mr. 44, P.O. Box 3453, N.H.P., NY 11040.

19 year old Leo, Lioness bored to Fucken Death, needs correspondence from anyone willing to expand their reality, with...me. Into Agents of Satan, Swans, Leatherstrip, EHC, TKK, Extreme Noise Terror, Murders, Psychic TV, Pelican Daughters, E. Neubauten, Controlled Bleeding, Sheep on Drugs, and so on.. I dig chain smoking, Leid und Elend, twisted novels & frank's Depression poetry & being isolated from my "precious" Family, painting my soul violet with agony & pain, forever believing "love is just a word" wishing on fallen stars, dancing drunk to the death of my heart, "sigh" write - ames - P.O. Box 610422, San Jose, CA 95161-0422

Looking for those interested in trading recordings. I'm into Neubauten, Swans, Missing Foundation, Test Dept., coll, Diamanda Galas, Christian Death, Pitchshifter, + other crust punk or industrial noise. Daniel Santalo, 155 Avenue C #2R, NY, NY 10009.

Puppy, Neubauten, Gristle, 93, Lustmord, Dots, DCD, ITN, Muslim, Coil, Laibach, and many more artists of all types. The higher the culture of a man rises the greater the number of topics are removed from joking or mockery. Grinning or smirking? If not, I will continue with a response. Nelson, 279 Tinkham St. New Bedford, MA 02746.

17 year old goth chic, lonely and bored in a town full of skaters and skinheads. Love NIN, Switchblade

Symphony, Skinny Puppy, Christian Death, Type O Negative, haloblock, cure, bikini kill, download, gitane demone, women of sodom, Bile, alien sex fiend, mors sylifica, etc. into medieval/renaissance fare people, fantasy, S\*M, roleplaying, open-minded weirdos need only write. Starfire, 65 Dunedain St., Hillsborough, NJ 08876.

I wish there was something interesting about myself to lure you in. unfortunately, there is not. I'm just lonely and isolated and hated by my peers, typical, eh? I like TKK, Sisters of Mercy, Psychic TV, Einsturzende Neubauten, Dance Society, Skinny Puppy, KMFDM, Tones on Tail, Rosetta Stone, Love is colder than death, Psychotica, Death in June, Corpus delicti, Liars in wait, and Marilyn Manson (but don't hate me for it, I have better reasons). I also like Poppy Z. Brite, homo erotic art, antique children's books and dolls, photography, poetry, and the colors black and blue. I'm also working on a new zine called "It's really a nightmare." So send in art, poetry, stories, etc. If you like. Write me. Mail makes me happy (sometimes) Miss V; 812 winding Path lane Manchester, MO 63021.

28 year old electrohead, into music, outdoors, travling, photography, trading dub tapes, computer art (video toaster 2000). Bands: wumpscut, covenant, haujobb, klinik, dive, individual totem, image transmission, sleepwalk, yelwrc, amgod, index, fiction 8, velvet acid christ, scar tissue, terminal choice, remyl, apotygma berzerk, leatherstrip, forma fadre, aiboforce, page 12, purify factor 7, das ich, aghastview.

biopsy, 0 dark 30, jagd wild and many others. Club dj, writes for various zines, freelance interviews and photography, drawing and silkscreening. Looking to trade dub tapes, letters, artwork, anyone interested to go to europe to see PROJECT PITCHFORK in concert in March 1997? I go to europe twice a year (usually). Honest, outgoing, industrious, creative with a positive attitude about life and the world in general. No hard drugs, smoker, drinker. Exmilitary (Army in Germany) looks to contact similar for correspondence, travels etc... Wayne Reddick P.O. Box 9054, Albany, NY 12209 USA, No homophobes or close minded types!

A dormant individualist seeks both male and female contacts in both the Philadelphia area and Delaware county. Interests include: all music, W.S. Burroughs, film, art, politics, philosophy, etc. Like minded or not, write me at: 274 Glen Riddle Rd. apt E-110 Middletown, PA.

Patrick Lake, Box 121, 1101 Sherman Drive, Utica NY 13501. Looking for correspondents to trade tapes, ideas, hate mail, bodily fluids. I am into KMFDM, Machines of Love Grace, Chemlab (and want suggestions of more along those lines.) Post-apocalypse movies and science fiction, Magic Cards, my dick, perversion, no drugs. I also want to use this space to say: Fuck the deluded christian assholes who are trying to advance their agenda of authoritarianism and brain washing in this magazine. Get your own. I will answer all letters and would love to some genuine hate mail. (Need concert buddies too.)

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Dave: 509 Ayres Ave. N. Plainfield, NJ. 07063. 19 years old basically straight male. Heavily into: Diamanda Galas, Battery, Toilet Boys, Faith and the Muse, Thanatos, Soft Cell Numb, Love Spirals Downwards, Venus Wald, BelCanto, Ringtailed Shorter, Kevorkian death Cycle, Fur, Hate Dept., Karen Black, Android Lust, Haujobb, Vidna Obmana, Pithfork, Ordo Equitum Solis, Lunachicks, Apotygma Berzerk, Darkwave, Electro, Ambient, Punk, Goth Ethereal, Experimental, Operatic, performance art. Writers: Brite, Gira etc. Anyone with a open mind feel free to write.

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**We've Changed our Address!** Our new one is: Abandon Hope Records, 1525 Clifton St. #101, Conway, AR 72032. Also Pistonhead Magazine-independent artist zine, mt41119@mail.idt.net http://metropolis.idt.net/~mt41119

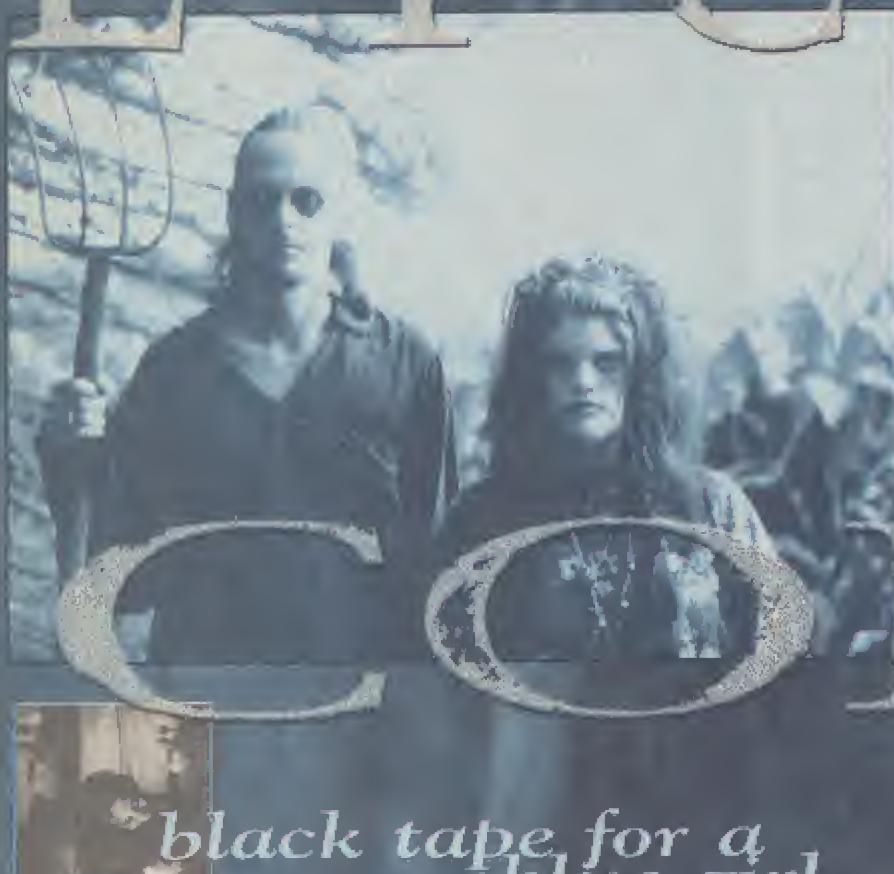
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